



BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. I

OCTOBER 1974

No. 2





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Frontispiece shows a Colombia 1-Escudo gold coin (enlarged 8x) dated 1827, minted in Popayan and counterstamped with a crowned "Y.II." for the Philippines. The only known specimen, it is considered as the Philippines' most valuable coin and one of the world's rarities. This extremely rare and unique coin now belongs to the collection of the CB Money Museum.

EDITORIAL

A museum is a repository of the historical and cultural heritage of a people, and the currency of a nation is as much a part of that heritage as the outstanding events and personalities that have shaped it. It has been a source of satisfaction for us to know that with the continuous flow of student groups and other visitors to the Museum, part of the Museum's objectives may be achieving fulfillment. The many favorable reactions we have received from readers of **Barrilla's** maiden issue have also been encouraging. At the same time, we are more than ever aware of our continued responsibilities, and we hope that this second issue of **Barrilla** reflects our continuing concern with giving the public an awareness of the significance of money aside from its most obvious function of providing material necessities.

Barrilla presents articles in which we try to fulfill several functions: for the general public, young or old, to open their eyes to the riches of history, art, religion, symbolism, and culture that are inherent in a coin or piece of paper money; and, for the collector, to foster an ongoing process of education and learning that are part of the joys of numismatics.

In this issue we are starting a series on renowned Philippine numismatists to give credit and recognition to those who have pioneered in numismatics in this country and who found time, amidst their professional occupations and obligations, to foster interest in and share their knowledge of "the hobby of kings". — AGL

Countermarked Coins in the Philippines

by Dr. Mena Crisologo, ANA 46691, PNAS R-109

Dr. Mena Crisologo, one of the foremost Philippine numismatists, is a dentist by profession. He has published numerous articles in prestigious numismatic publications abroad, e.g. the *Numismatist*. His other hobby is photography, and he is a known expert in this field also.

By the 19th century, there was an abundance of Mexican eight-reales and other Latin-American coins circulating in the Philippines as a result of the heavy importation from Mexico. Many of these coins were the so-called rebel coins, having been minted in countries which had risen in rebellion against Spain, and containing inscriptions propagandizing their various independence movements.

In order to legalize circulation of these coins in the Philippines, a decree was issued on October 13, 1828, by then Captain-General D. Mariano Ricafort, requiring the countermarking of these coins. This countermark consisted of the inscription "MANILA" above the date on the obverse, and is known as the large Manila die. The reverse was struck with the countermark of the Royal Arms surrounded by the legend "HABILITADO POR EL REY N.S.D. FERN. VII." The decree covered the years 1828 to 1832, but the counterstamp was used only until 1830 because of breakdown of the machinery. (Figs. 1 & 2)



Fig. 1. Gold onza of Mexico, 1825 J.M. countermarked "MANILA 1829." Unique specimen belonging to the collection of Fabrica Nacional de Moneda y Timbre de Madrid.



Fig. 2. "MANILA 1830" counterstamp on Peruvian coin

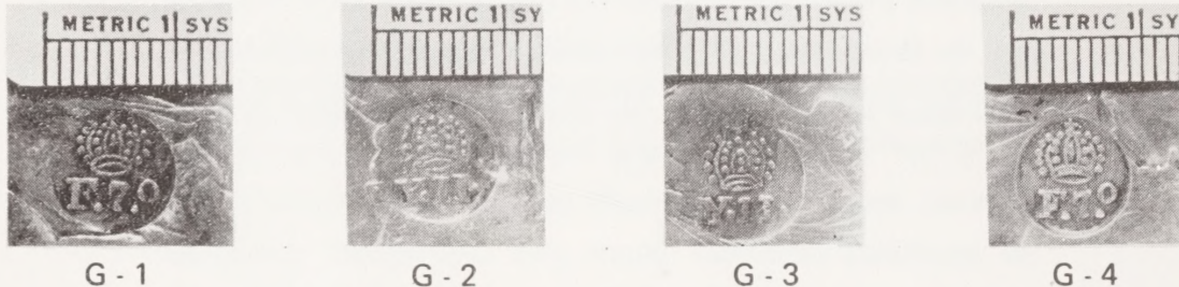


Fig. 3. The diameters of the circular depressions vary in size from 9 to 10 millimeters.

On October 27, 1832, a new decree was issued by D. Pascual Enrile, governor and captain-general of the Philippines, requiring a change in the die for countermarking coins, and the Manila die was discarded. The new die was a circular punch, consisting of a crown of pearls at the center with a tiny cross on the top and the inscription "F.70" below the crown, and was introduced by the Spanish authorities in Manila to be used in stamping all crown-sized silver coins found in circulation. (Only a few countermarked gold onzas are known to exist, and countermarks on minor silver coins are also quite rare.) (Figs. 3 & 4) This countermark, signifying the sovereignty of Ferdinand VII of Spain, was used from 1832 to 1834. At Ferdinand's death his daughter Isabel II succeeded him to the throne, and under a proclamation on December 20, 1834, the countermark was replaced with one lettered "Y.II."

The decree of 1832 provided for an "ovaloid" punch. The oval type countermarks illustrated by Yriarte in the 2nd ed.

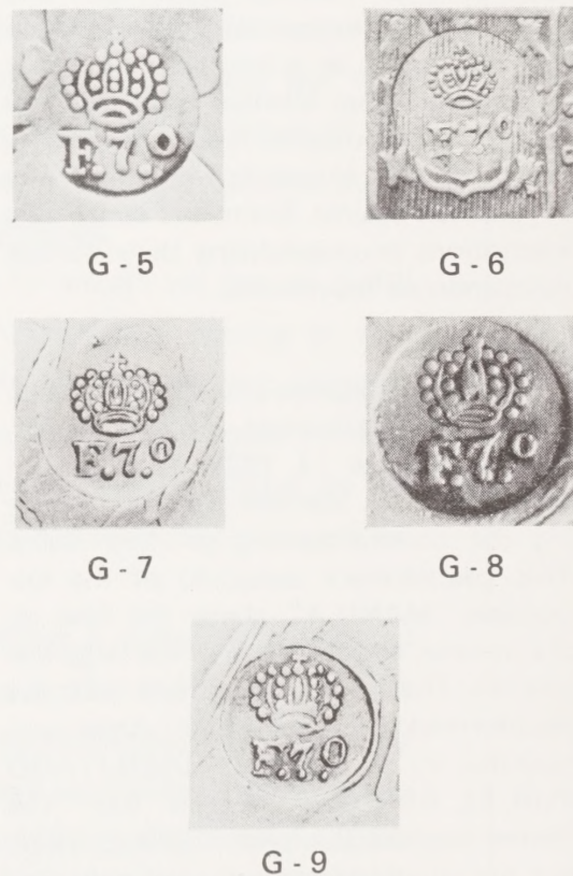


Fig. 4. Types of "F.70" Countermarks, 1832-1834.

THE OVAL COUNTERMARK



Fig. 5. ITALY 5 Lire. 1809. Milan mint. Oval countermark perhaps a pattern piece. Unique. In Sastre collection.

of his book "Catalogo de los Reales de a Ocho Espanoles" are not significant variations from the circular punch. In 1949, Mr. Calico of Spain published a counterstamped coin, a 5 lire crown of 1809 with a full oval countermark of different design, belonging to the Sastre collection. (Fig. 5) This counterstamp is nowhere to be found in the Philippines, and is completely unknown. The author agrees with the opinion of Mr. Calico, that the Sastre specimen is probably a trial piece or pattern produced in Spain. We have yet to verify why the circular punch was adopted instead of the oval as prescribed in the decree.

The Crowned "Y.II." Countermark.

A detailed listing of these coins may be seen in "A Catalog of the Counterstamped Coins of the Philippines from 1828 to 1837" by Dr. Pablo I. De Jesus. (Philippine Numismatic Monograph No. 6, published by the Philippine Numismatic and Antiquarian Society, 1950). The more commonly encountered of these are the crown-sized silver coins of Peru, 1832-1836; 8 reales of the Mexican Republic, 1829 to 1836; Republic of Bolivia, 1828 to 1835; Independent Chile, 1834; Republic of Colombia, 1835; Republic of



Fig. 6. Mexico 1-R coins with "Y.II." counterstamp. Note the difference in diameter of punches. Specimen on left has countermark with a diameter of 8 mm.



Fig. 7. Colombia 1 escudo, 1827 FM Popayan Mint; with "Y.II." countermark, 8 mm. in Diameter. A unique specimen belonging to the collection of the Central Bank Money Museum. (Enlarged 3x)

Guatemala 1824 to 1831; and Argentina, 1813 and 1815.

Minor silver coins with countermarks are rare, and countermarked one-real coins extremely so. Only three are known to exist:

Mexico 1R 1830 Go. MJ -- Magtoto collection

Mexico 1R 1828 Zs. AO -- Crisologo collection

Mexico 1R 1829 Zs. AO -- Perez collection
(Fig. 6)

Holed Coins Countermarked on Both Sides of the Holee.

In the early part of 1834, coins pierced with a hole were plentiful since it was common practice to use coins as family "arras." The "arras" is a group of thirteen coins which a bridegroom pours into the outstretched hands of his bride during the wedding ceremony. For any of the coins to drop to the floor during the ceremony was considered an unlucky omen, signifying diminution of the wealth that the groom was bestowing upon his life companion. To prevent this occurrence therefore the coins were linked together to form a chain.

The governor, fearing the disastrous consequences that might arise from holed coins circulating in the country, issued an edict on the 27th of August, 1834, "prohibiting the circulation of silver or gold coins which were pierced with holes" and "a penalty of death and confiscation of property of those who thus mutilated the coin of the realm."

When the edict was published, the people complained. Why should a little "arras" hole interfere with the circulation of a perfectly good piece of silver? In a proclamation issued on September 4, 1834, the good governor stated that if the coins had punched holes in them, the owner could have these coins counterstamped at the Intendencia Building with the Y.II countermark placed on both sides of the hole (which operation shall be gratis) and the coins considered again as legal tender. (Figs. 14-22)

Edict of March 31, 1837.

As the independent Latin-American countries gained the recognition of Spain, the countermarking of their coins was no longer necessary. Countermarking was abolished by the edict of March 31, 1837, proclaimed by Don Pedro Antonio Salazar, captain-general of the Philippines.



G - 10



G - 11



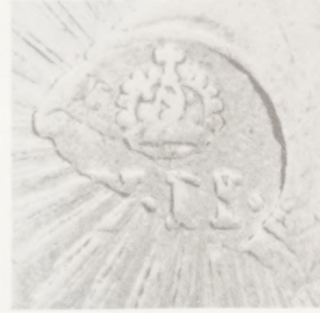
G - 12



G - 13



G - 14



G - 15



G - 16



G - 17



G - 18



G - 19



G - 20



G - 21

FIG. 8. Various types of countermarks (1834–1837) struck on Mexican and Bolivian dollars. Note crown varieties. The pearls comprising the crown vary in number from 17 to 22. Many of the crowns have four pearls at the center and others have a diamond and a pearl on top of it.

RARE COINS WITH COUNTERMARK



Fig. 9. CHILE 8 R. 1810. Ferdin VII. S. F.J. Rare. Dr. P. I. de Jesus Coll.



Fig. 10. CHILE B. DE PLATA. No date. ⁰S. Carolus III. Used as button according to Herrera. Rare. Dr. P. I. de Jesus Coll. The basic "coin" was a "fantasy piece" manufactured for use as buttons.

VERY ELUSIVE COUNTERMARKED COINS



Fig. 11. FRANCE 5 Francs. 1813. A. Napoleon Emperor.

VERY ELUSIVE COUNTERMARKED COINS



Fig. 12. PERU 2 R. 1826. Lima. J.M. With plugged hole. Another specimen without hole is in the collection of Dr. Antonio Manahan.



Fig. 13. MEXICO 8 R. 1833/32. Do. R.M. counter-marked on the obverse. Rare.

HOLED COINS COUNTERMARKED ON BOTH SIDES OF THE HOLE



Fig. 14. Extremely rare double counterstamp. "MANILA 1828" on a holed Peruvian 8R coin, and countermarked with crowned "Y.II" on both sides of the hole. Central Bank Money Museum Collection.

HOLED COINS COUNTERMARKED ON BOTH SIDES OF THE HOLE

Fig. 15. BOLIVIA 8 R. 1777.
Potosi P.R. Charles
III. Countermarked
Y.II. on both sides
of hole.



Fig. 16. PERU 8 R. 1811.
Lima. J.P. Ferdin.
VII. First Bust-Lima
Type or the so-called
"Lima Head," coun-
termarked Y.II. on
both sides of hole.

Fig. 17. PERU 8 R. 1821.
Lima. J.P. Ferdin.
VII. (Draped bust
type) Counter-
marked Y.II. on
both sides of hole.



Fig. 18. MEXICO 8 R. 1817
Mo. J.J. Ferdin. VII.
(Draped bust type)
Countermarked Y.II.
on both sides of
hole.

HOLED COINS COUNTERMARKED ON BOTH SIDES OF THE HOLE



Fig. 19. BOLIVIA 8 S. 1832
Potosi J.L. Counter-
marked Y.II. on both
sides of hole.

Fig. 20. PERU 8 R. 1827.
Lima, J.M. (with
hole on date) Coun-
termarked F.7^o on
reverse. Also coun-
termarked Y.II. on
both sides of the
hole.



Fig. 21. PERU 8 R. 1828/
30? Lima J.M. coun-
termarked Y.II. on
both sides of hole.

Fig. 22. PERU 8 R. 1832.
Lima, M.M. counter-
marked Y.II. on both
sides of hole.



FAKE COUNTERSTAMPS (Figs. 23-27)

At the end of the nineteenth century, countermarked coins were plentiful in the Philippines, but these were absorbed into private collections, and many were melted or sold for bullion, until by the mid-twentieth century they had become more scarce. Due to the scarcity, counterfeits began to appear.

In the following section, different types of fake counterstamps are illustrated to help the less experienced numismatist. Some dies of the modern counterfeits are expertly executed, but often the design and pearl formation of the crown distinguish them from the genuine. **END**

COUNTERFEITS



MANILA 1828



MANILA 1829

Fig. 23. It is of common knowledge that the MANILA countermark were struck FREE-HAND on the coin, at different positions. There are hundreds of these countermarked coins and no two alike. There exist counterfeit countermarks MANILA with the dates 1828, 1829 and 1830. In the illustrations, note the similarity of countermark positions on both the obverse and the reverse, indicative of forgery.



Fig. 24. Fake countermark F.70, struck on a Republic of Colombia 8 reales, 1835. The crude workmanship can be detected easily by the naked eye. This was fabricated in Europe. (Specimen courtesy of Dr. P. I. de Jesus.) The fake countermark, enlarged, showing the poor execution of the crown design. The pearls are rough and irregular.



Fig. 25. A modern counterfeit of the late 50's. The configuration shows the irregularity in arrangement of the pearls, with no attempt to form these along concentric circles. Note the divergence in the linear arrangement of the pearls from top to bottom, with the pearls at the top quite far apart and at a considerable distance from the cross, giving the appearance of a crown open at the top. The formation simulates the figure of a cup instead of a crown.



Fig. 26. PERU. 8 R. 1837. B.A. — CONFEDERACION. Rep. Sud. Peruana. Cmk., Fake?

Ed's Note: The author has numbered the illustrations with accompanying letter "G" for "good" and "F" for "fake".



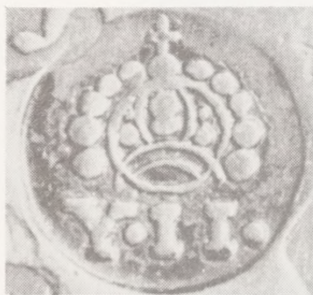
F-1



F-2



F-3



F-4



F-5



F-6



F-7



F-8



F-9



F-10



F-11



F-12

Fig. 27. Different Types of Fake Counterstamps.

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All illustrations are from photographs taken by the author using the Leica M-2, Hektor 135 mm., bellows device. Pieces are from the author's personal collection except where indicated.

THE HALF-FORGOTTEN PRINCE

by Benito J. Legarda, Jr.

The opening of the Money Museum of the Central Bank has revived the memory of a half-forgotten figure in Philippine history, the man who designed the coins which were in exclusive use for two generations and which are still seen quite commonly today. He was Melecio Figueroa — painter, sculptor and engraver — who has been referred to as the Prince of Filipino Engraving Art.

At an earlier period when his memory was still fresh, two streets were named in his honor, one in Paco and another one in Pasay. Until the 1920's, memorial articles appeared from time to time in the Manila press to pay him tribute. After that, his memory appears to have become blurred — symptomatic of a generation that has lost touch with its past.

For collectors of Philippine coins, the main source of information was an erroneous and misspelled reference in Neil Shafer's work on U.S. — Philippine coinage to "Melicio (sic) Figueroa, a Filipino



MELECIO FIGUEROA

From a painting by
R. Peralta (1919)

artist from California. .^{1/} How this bit of misinformation got into Shafer is unknown, as Figueroa never in his life even visited America. Also, Shafer's works on Philippine currency, of which the Money Museum has a couple, are usually quite carefully researched and those on paper money in particular are indispensable for Philippine currency collectors. Adding to the mystery is the fact that, when Shafer's pamphlet was written

in 1961, there was already a biographical sketch available in E. Arsenio Manuel's collection, published in 1955.^{2/} There was also a reprint in *El Debate* for 15 February 1958 of an article which had previously appeared in *La Ilustración Filipina* for 21 May 1892 by Miguel Zaragoza writing under the pen name of Mario and misattributed by *El Debate* to Isabelo de los Reyes. Shafer's error was repeated a few years later in Aldo Basso's now standard work on Philippine coins, and thence found its way into the Central Bank's commemorative book early this year.^{3/}

It is not the purpose of this article to go into a detailed biography of the engraver. This can be found not only in Manuel's aforementioned book but also in Gregorio Zaide's work of a similar nature.^{4/} A brief sketch will, however, be given for the benefit of readers of the *Barrilla*.

He was born of a poor couple, Rufo Figueroa and Gabriela Magbanua, in Arevalo, Iloilo, on May 24, 1842. Little is known about his boyhood except that his mother died when he was very young and his father migrated to Sorsogon, leaving him and a younger sister to be brought up by an aunt, Juana Yulo, a maker of bibingka or rice cakes. He showed his talent by carving figurines of animals, birds, boats and flowers which he gave away to his aunt's customers. His transition from Iloilo to Madrid is a bit vague. Family tradition has it that he was taken there at the age of fourteen. However, the biographies relate that about 1858, by which time Figueroa was sixteen, a Spanish official, Don Francisco Ahujas, offered two scholarships for candidates to be selected by the city government of Manila for study in Spain, and that Figueroa, who was one of the two chosen, arrived in Madrid in 1866, by which time he was twenty-four years old, not fourteen. Another source says he got to Madrid in 1871.^{5/} Francisco Ahujas, by the way, may be remembered as the author of a three-part socio-economic treatise on the Philippines.^{6/}

Figueroa was evidently an honor student and went through the School of Arts and Trades and the Higher Academy of Fine Arts of San Fernando, graduating in 1875. However, the death of his

patron in March, 1876, left him without means of support and he had to do odd jobs such as watch-repairing. But a wax bust he made of Alfonso XII for an exhibition in 1875 earned him a *pensión de gracia*. Four years later, his alma mater, the Academy, gave him a fellowship to further his artistic education in Rome and other Italian art centers. While in Rome, he modelled the bust of a nobleman.

Again, little is known about what he did after his return to Madrid, but in the Philippine Exposition held there in 1887, he engraved the medals for the awards. The following year, he won a bronze medal for an engraving submitted at the Universal Exposition of Barcelona. While in Spain, he was a member of the propaganda movement, together with other Filipino patriots like José Rizal, M. H. del Pilar and Graciano López Jaena. In fact, he was mentioned in a speech given by López Jaena at a gathering in 1884 in honor of Luna and Hidalgo where the audience interrupted the speech with loud applause at the mention of "D. Melecio Figueroa, the distinguished engraver."^{7/}

On May 23, 1888, he married Enriqueta Romero y González and while in Spain they had three children — Encarnación, Melecio and Enriqueta, all of whom died. In 1892, he returned to the Philippines and during the voyage, his last daughter, Blanca, was born. He was appointed professor in engraving in the government School of Painting, Sculpture and Engraving. In 1893 he was appointed a first-class engraver at the Manila Mint. In 1894, he made a bust of the wife of the Spanish Intendente General, Señor José Jimeno Agius, which attracted pub-

lic attention. In 1895, he engraved the medals for the awards at the Regional Exposition of the Philippines held in Manila. On the strength of these medals, he was commissioned by the Spanish authorities to prepare a design for Philippine coins to be issued by the Manila Mint. However, this project came to nothing because of the outbreak of the Philippine Revolution in August, 1896.

After the end of Spanish rule in the Philippines, he represented Iloilo in the Malolos Congress in 1898-1899 and was one of the signers of the Malolos Constitution.^{8/} With the fall of the first Philippine Republic, Figueroa returned to his artistic pursuits, teaching at the Liceo de Manila and continuing his activities as painter, sculptor and engraver.

Under the terms of a resolution of the Philippine Commission of December, 1901, Figueroa submitted designs for the proposed new Philippine coinage and these were adopted and put into circulation in 1903. On July 30th, shortly after the introduction of the new currency, he died of tuberculosis in a small hut in Tanque, Paco, Manila. His last days were brightened by the friendship and support of that great patron of the arts, Dr. Ariston Bautista Lim, who even shouldered his funeral expenses (*La Vanguardia*, July 30, 1917).

Aside from the coins he designed for the 1903 issue, little of Figueroa's medallistic art was known. The Money Museum is fortunate in having come across two major items of his work since it was opened. A medal for the 1887 Madrid exposition was turned up by a sidewalk dealer and passed into a private collection. However, photographs were taken and are now among the exhibits in the

Figueroa section. Recently, at an auction of the Philippine Numismatic & Antiquarian Society, Inc., the award medal in silver for the 1895 exposition came up, was acquired by the Museum and is now on display. (There were also a bronze medal for the third prize and a gold medal for the first prize, the former definitely and the latter presumably of the same design).^{9/} The medals are illustrated here and may be described as follows:

The first medal is a large one, 59 millimeters in diameter. Running around the circumference on one side is the inscription "Exposición General de las Islas Filipinas Madrid 1887". In the center is a seated female angel, in what would today be called topless costume, blowing a trumpet sustained by its left hand with the right hand clutching some branches. In the distance below the trumpet is seen a building which was probably the exhibition building in Madrid. Under the angel's right foot is the engraver's name, M. Figueroa.

The other side is more complicated. Around the circumference is the inscription "Alfonso XIII Rey de España María Cristina Reina Regente". The central figure is a woman in flowing robes, with a rather loose low-necked blouse, her right arm outstretched while her gaze is partially turned towards her left. Her left arm touches the seated figure of another woman who sits with her legs crossed below the knees. Beside the lower portion of the standing woman is the head of a lion and behind her right arm, one can discern a factory with a smokestack, a wheel and a woman carrying what looks like a caduceus, probably signifying medicine. Below them is a panel on which are represented agricultural imple-



Obverse



Reverse

1887 Madrid Exposition Medal



Obverse



Reverse

1895 Manila Exposition Medal

ments. Behind the seated woman on the right are some banana or abaca plants. Below the whole composition is the engraver's name, M. Figueroa.

The second medal is smaller, being only 40 millimeters in diameter. On one side, it has the portraits of the boy king Alfonso XIII and his mother, the queen regent. The inscription surrounds the portraits — "Exposición Regional de Filipinas Manila 1895". The place and date are flanked by five-pointed stars, the mintmark of the Manila Mint at the time. Only the engraver's initials M.F. appear.

The reverse of this medal has more detail. On the right is a seated angel, this time fully dressed, with a trumpet resting on its lap and held by its left hand, while a sprig of leaves falls over a scroll. Its right arm with some laurels extends over the seated figure of a muscular man bare to the waist, whose right elbow rests on an anvil, and his left elbow on his left knee with his left hand cupping his chin in a pensive posture. In the background is a building, probably the exhibit hall. Above the whole composition is a radiant star and at the bottom below the seated man are the initials M.F.



Obverse of Figueroa base metal coins, 1903-1945. Enlarged 2.3 times)

This last figure is interesting in that it provides a transition to the Figueroa coinage of 1903. The male figure appearing on the half-centavo, one-centavo and five-centavo coins is very clearly derived from the seated figure in the 1895 medal. The main differences are that on the coins the man's right hand while still propped on an anvil is holding a hammer, while his left hand instead of cupping his chin is on his knee and his legs are not crossed.

As to the design and symbolism of the Figueroa coins, and the circumstances surrounding their selection, these are best described and narrated in a rather lengthy passage from the report of the Bureau of Insular Affairs.

THE EXECUTION OF THE
PHILIPPINE COINAGE ACT
(From report of Col. Clarence
R. Edwards, Chief of Bureau
of Insular Affairs)

In anticipation of legislation providing for a special coinage system for the Philippine Islands, the Philippine Commission, in December, 1901, adopted a resolution appointing Commissioners T. H. Pardo de Tavera and Benito Legarda^{10/} a special commit-

tee to confer with competent persons and obtain suggestions and designs from native artists, if possible, for the Philippine coins. The report of this committee, including photographic designs, was forwarded to this Bureau by the civil governor of the Philippine Islands soon after the appointment of said committee, and was retained here pending Congressional action. Among the same were designs by Mr. Melecio Figueroa, of Manila, who had taken a prize at a competitive examination in Madrid and who had studied art in Rome, which were preferred by the Secretary of War and officials of this Bureau, and which may be described as follows:

There were two Figueroa designs for the obverse, to express "that it is a coin of the Philippine Islands", one for the silver and the other for the nickel and copper coins, and one design only for the reverse, to "express the sovereignty of the United States", the latter a shield surmounted with an eagle with outstretched wings, unmistakably American, and at the same time so different from the devices on the United States silver dollar, fifty-cent piece, and quarter as not to be easily confounded. This device is surrounded by the legend "United States of America. 1903".

The first of the obverse designs is the entire figure of a Filipino woman lightly clothed in loose costume, with tresses floating in the wind. She holds in her right hand a hammer which rests on an anvil. In the background is seen the Mayon volcano, a perfect cone, therefore typical in that none other of such symmetry exists. The

legend for the peso, surrounding the figure, being, "One peso Filipinas".

The other obverse design substitutes for the female figure as described, the figure of a man seated by an anvil, with one elbow resting thereon, and grasping a hammer in the right hand, while the left rests on the left knee, both figures are well proportioned, the pose natural and graceful, and the figures well modeled. The design conveys the thought that it is by earnest labor that the Filipinos must work out their destiny, under the guidance of the United States.

It takes some six months to make the dies necessary for any considerable coinage, and a knowledge of this fact led the Secretary of War to urge upon the Philippine Commission the necessity of complying with section 82 of the Act of Congress approved July 1, 1902, above quoted, which authorized the Philippine government to prescribe devices and inscriptions "which shall express the sovereignty of the United States, that it is a coin of the Philippine Islands, the denomination of the coin, and the year of the coinage".

While the Philippine Commission decided to take no action under the law authorizing subsidiary coinage until a definite unit of value was fixed by Congress, the War Department in anticipation that Congress would grant the frequently recommended currency legislation, continued to urge upon the Commission the necessity of officially adopting such devices, and in the meantime took up with the Director of the Mint and the expert engravers of the Philadelphia mint the ques-



Obverse of Figueroa silver coins, 1903-1945.

tion of the preparation of the proper dies.

On December 18, 1902, the Philippine Commission prescribed the Figueroa obverse design of the native woman for all the silver pieces and the other obverse design of the sitting Filipino for the copper pieces, the reverse being common to all.

The final act of Congress — Philippine coinage system — was passed March 2, 1903. On March 7 the Secretary of the Treasury submitted for inspection and approval a specimen of the new peso coin for the Philippine Islands.

SHIPMENT OF COINAGE TO MANILA

This Bureau assumed entire charge of the delivery of these coins to Manila. The first shipment of Philippine coinage was made from the San Francisco mint by United States Army transport sailing May 1, 1903, consisting of ₱1,200,000. The first shipment from the Philadelphia mint was made on May 26, 1903, and forwarded via New York and thence by steamer to Manila, consisting of ₱2,000,000.^{11/}



Reverse of Figueroa coins, 1903-1936

The Figueroa designs for both obverse and reverse were maintained until 1936. The lower denominations (one-half, one and five centavos) featured the seated man while the higher ones (ten, twenty and fifty centavos and one peso) depicted the standing lady (modelled by his daughter Blanca, as related on page 29 of the first issue of the **Barrilla**). Between 1937 and 1945, the Figueroa obverses were paired with a reverse originally designed by Professor Ambrosio Morales for the

Commonwealth commemorative coins of 1936. When the Central Bank commenced its coinage in 1958, it used the Figueroa obverses until 1966, this time coupled with a reverse depicting the coat of arms of the Philippine Republic, and substituting the twenty-five centavo denomination for the twenty. Thus, the Figueroa designs proved adaptable enough to be used under the colonial administration, under domestic autonomy and finally under full independence. **END**



Marker for Figueroa St. in Manila.

FOOTNOTES

- 1/ Neil Shafer, *United States Territorial Coinage for the Philippine Islands* (Racine, Wisconsin: Whitman Publishing Co., 1961), p. 13.
- 2/ E. Arsenio Manuel, *Dictionary of Philippine Biography*, Volume One (Quezon City: Filipiniana Publications, 1955), pp. 171 - 174.
- 3/ Aldo P. Basso, *Coins, Medals and Tokens of the Philippines* (Menlo Park, Cal.: Chenby Publishers, 1968), p. 10; Central Bank of the Philippines January 3, 1949-January 3, 1974, pp. 183, 194. The writer reviewed the basic manuscript of the latter before it was sent to the editors but at the time Shafer and Basso were relied on. It was only during the setting up of the **Money Museum** that more accurate information became available, Figueroa's descendants were contacted, and the Museum exhibit set up.
- 4/ Gregorio F. Zaide, *Great Filipinos in History: An Epic of Filipino Greatness in War and Peace* (Manila: Verde Book Store, 1970), pp. 179-183.
- 5/ Manuel Artigas y Cuerva, "Filipinos Ilustres. Melecio Figueroa y Magalona", *Philippines National Weekly*, 1919, No. 5, p. 17, No. 6, pp. 17-18. It will be noted that Artigas mistakenly carries his mother's family name as Magalona rather than Magbanua.
- 6/ F(rancisco) A(hujas), *Reseña Acerca del Estado Social y Economico de las Colonias de España en Asia y Reformas que Exigen Para Su Desarrollo* (Madrid: Imprenta de J. Noguera, Parts I and II, 1874, Part III, 1875).
- 7/ Graciano López Jaena, *Discursos y Articulos Varios* (Manila: Bureau of Printing, 1951), p. 35.
- 8/ Philippines Historical Committee, *The Malolos Congress* (Manila: 1963).
- 9/ *Exposición Regional Filipina. 1895* (Manila: Chofre y Cia., 1895).
- 10/ The author's great-grandfather and Figueroa's colleague in the Malolos Congress.
- 11/ Hugh H. Hanna, Charles A. Conant and Jeremiah Jenks, *Stability of International Exchange. Report on the Introduction of the Gold-Exchange Standard into China and other silver-using Countries*. Submitted to the Secretary of State October 1, 1903 by the Commission on International Exchange. U.S. House of Representatives, 58th Congress, 2nd Session, Document No. 144 (Washington: Government Printing Office, 1903), pp. 414-415, 417.

Philippine Numismatists

ED's Note: This is the first of a series on renowned Philippine numismatists.

DR. JOSE P. BANTUG

by Antonio V. Bantug

(Mr. Antonio V. Bantug has followed his distinguished father's footsteps and is an expert in antiques. He is currently Vice-President of the Philippine Numismatic & Antiquarian Society, of which he has been an active member for many years. — Ed.)

Dr. Jose P. Bantug, a doctor by profession and a collector by avocation, was born on Sept. 14, 1884, the elder of 2 children, in the town of San Isidro, which was then the capital of the province of Nueva Ecija. He had his primary education in San Isidro, and his secondary education at the Philippine Normal School, which honored him as one of its outstanding alumni on its Golden Anniversary. He was among the 2nd batch of pensionados sent to the United States, in 1904, having placed 3rd in the government competitive exams. From 1904-1910 Dr. Bantug studied in the United States, more specifically in Santa Clara University in California, the only Filipino so far to obtain the Archbishop's solid gold medal. He obtained his Pharmaceutical degree in Northwestern University on April 14, 1909 and his Doctorate in Medicine from the University of Illinois on June 7, 1910. He was under age at the time he obtained both his degrees and had to wait one full year before being allowed to take his graduation oath and practice his profession.

One night, he and a schoolmate, Dr. Carmelo Reyes, a noted surgeon, were invited to a dinner party. As Dr. Bantug narrated it, he observed his hosts watching them eat. They observed particularly the way they handled their knives, forks, etc. After dinner, the host asked one of the Filipinos present to play the piano, which he did, acquitting himself admirably, to the delight of his audience. Then another Filipino was asked to play the violin, which he also did. The host then candidly admitted to the Filipinos present that he requested them to perform these cultural acts because he thought all Filipinos wore G-strings and lived in caves. Right there and then was born in young Bantug the resolve to show to the outside world, that the Filipinos had a culture of their own, long before the advent of the Spaniards. Returning to the Philippines in 1910, he joined the Bureau of Health.

From the time of Dr. Bantug's return up to the time of his death on July 9, 1964, his one passion was collecting. He



DR. JOSE P. BANTUG:

collected Rizaliana, Filipiniana, coins, medals, porcelain, paintings, stamps, furniture, Muslim weapons such as kris, kam-pilans, daggers, spears, etc., etc. He collected even match boxes and cigar bands.

I recall that as a young boy I used to accompany him on Sundays and holidays to the "mambubuluk." This was usually in Gandara, Nueva and Rosario Streets, where the "mambubuluks" (junkshops) were located in pre-war days. We'd poke around for hours or end in these dimly lit shops. It was just on one such excursion that we came across a bronze vase, similar in every respect to the ones now lining the social hall of Malacañang, but taller, and which he acquired for P100.00. This unfortunately was burned with the house.

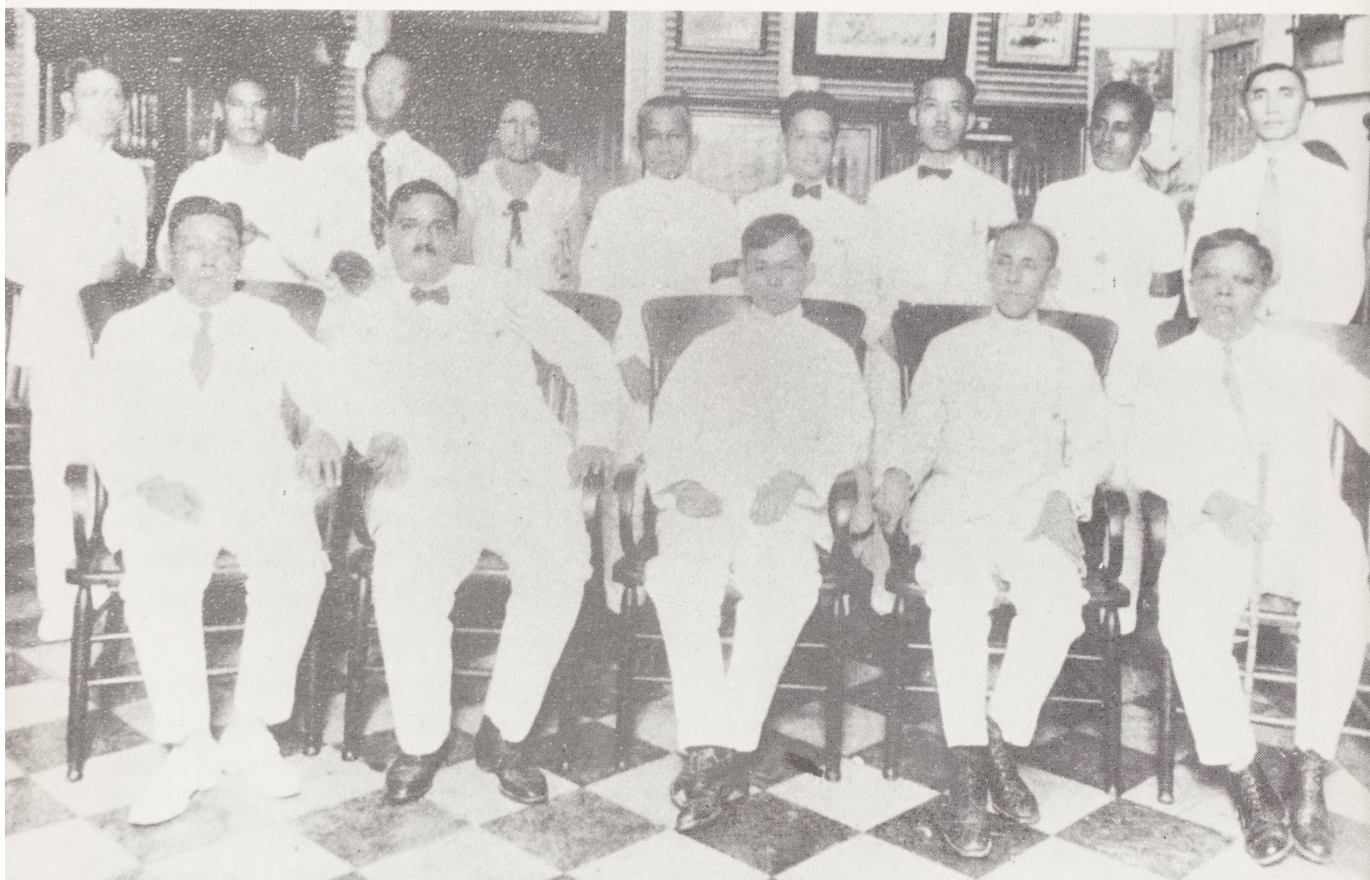
Before the advent of the Second World War, it can safely be stated, he had the largest collection of numismatic material and religious art in the Philippines.

This was so, because he was one of the first, if not the first to collect antiques. The sad part is that with the exception of a few of his coins, his entire collection was burned during the liberation of Manila, when a shell directly hit the house and razed it to the ground.

I have tried to compile a list of the articles and pamphlets he wrote on numismatics, the history of medicine, Rizaliana and other diverse subjects, and I gathered from him while he was still alive, that there were around 500 articles which saw print before and after the Second World War. At the end of this article is a partial listing, including a book which was published in Spain.

The founding of the Philippine Numismatic and Antiquarian Society way back in 1929 came about during a casual meeting among Dr. J. P. Bantug, Dr. Gilbert Perez and Mr. Inocencio Delgado at the former's office at the old Bureau of Health in Intramuros, Manila. During the conversation, Mr. Delgado and Dr. Perez brought up the possibility of organizing a coin collector's society. The visit to Dr. Bantug's office proved fruitful and it was decided then and there to invite all known coin collectors to the next meeting which was held soon after.

The first official meeting was held on March 16, 1929, and Dr. Bantug was elected first President of the Society with Dr. Gilbert Perez as Vice-President and Mr. Inocencio Delgado as Secretary-Treasurer. The charter members aside from the above-mentioned were: Dr. Leoncio Lopez-Rizal, Nat'l. Museum Director Teodoro Kalaw, Nat'l. Treasurer Salvador Lagdameo, Capt. and Mrs. T. N. McKinney, Mariano Herrera, Felipe R. Hidalgo, Antonio Fernandez, Jose Panganiban, Luis Montilla, Ramon Aviles, Salvador Decena, Francisco Ferraz, Judge Simeon Garcia-Roxas, and the Rev. J.V. Mercado.



The Founding Members of the Philippine Numismatic & Antiquarian Society, 1929. Sitting from left to right are: Mr. Salvador Lagdameo, Dr. Gilbert Perez, Dr. Jose P. Bantug, Mr. Inocencio Delgado and Mr. Teodoro Kalaw. Standing, same order are: Mr. Mariano Herrera, Mr. Francisco Ferraz, Capt. T. N. McKinney, Mrs. T. N. McKinney, Mr. Jose Panganiban, Mr. Ramon Aviles, Mr. Siy Kee, Mr. Salvador Decena and Mr. Luis Montilla. Not in picture are: Mr. Felipe Hidalgo, Mr. Simeon Roxas, Mr. Gonzales Sioco and Mr. Baldomero Fernandez.

As many and varied as Dr. Bantug's accomplishments were, the honors bestowed upon him here and abroad were just as numerous. Consider the following: Miembro corresponsal de la Asociacion Española de Esaritores Medicos, 1949; Miembro Titular-Instituto de Cultura Hispanica 1952; Philippine Public Health Association Certificate of Distinction 1953; Merito Civil de la Orden de Isabel Catolica; Premio Zobel for literature, 1956; U.P. Award for Distinguished Men of Philippine Medicine 1960; Tocayos de Rizal honorary member 1961; Rizal Pro Patria Award; Doctor of Humanities, honoris

causa, Ateneo de Manila University; Distinguished Alumnus Award PNS (Philippine Normal School) and many others which I cannot now recall.

He also represented the Philippines in several international conferences abroad. He was Chief Philippine delegate to the International Congress on Medical and Sanitary Problems of the World Health Organization in Geneva, Switzerland, 1948.

The distinguished painter and numismatist, D. Fernando Zobel de Ayala remarked to Dr. Bantug, at the reception shortly following the conferment of the

University of the Ateneo de Manila honorary degree "Doctor of Humanities" *honoris causa*. "You might as well collect diplomas too, doctor, you have received so many of them."

Upon his death on July 9, 1964, Paraluman S. Aspillera devoted her entire column in Tagalog to him. So did Alfredo Roces in his *Light and Shadow*. He wrote and I quote in part "Dr. Bantug was a scholar — that rare combination of Physician and art lover. He was a member of the Academia de Historia de la Medicina of Spain and a professor of medicine at the Santo Tomas University. He was also the Museum director of that University and a dedicated collector of Filipiniana artifacts.

Dr. Bantug was the first Filipino to begin an outstanding collection of Philippine artifacts. Whatever artifact it was, antique furniture, Philippine religious statuary, anting-antings, manuscripts, porcelain, etc. if it was Filipino or found here, Dr. Bantug was interested and usually knowledgeable on the subject. While the entire collection was lost during the last war, Dr. Bantug never lost his enthusiasm and interest for Philippine archaeology and Filipiniana in general. The pioneering work in cultural research and in the simple love of things Filipino was carried on by such men as Dr. Bantug. He is a great loss to Philippine culture. He is indeed the concept of the educated Filipino."

END

SOME OF THE ARTICLES BY DR. JOSE P. BANTUG:

1. **The romance of Philippine coins.** Philippine finance review, Feb. 1928, v. 1, no. 1, pp. 18-19 and 36.
2. **Las monedas contramarcadas de Filipinas.** Unitas, Nov. 1941, año 20, no. 5, pp. 582-595. 1 plate.
3. **Los tres duros.** (Una charla sobre numismática filipina). Manila, 1944. Cover-title page, (8) p.
4. **Recuerdos de D. Alfonso XIII en Filipinas** (ilustrados numismáticamente). Manila, Imp. de la real y pontificia universidad de Sto. Tomas, 1947. 29 p. illus.
5. **Les monnaies d'or des anciennes Maniolas.** Revue numismatique, 1949, 5th ser., v. 11, pp. 93-110.
6. **El numerario aureo de las antiguas Maniolas.** Manila, Philippine numismatic and antiquarian society, 1950. Cover-title, 1 leaf tipped in before 803-829 p. 1 illus. (Philippine numismatic monograph no. 5).
7. **Las monedas de oro reselladas.** Voz estudiantil (Manila, Univ. Sto. Tomas) 1950.
8. **Monetario de las Islas Filipinas durante el regimen español.** Manila, Philippine numismatic and antiquarian society, 1951. Cover-title, 30 p. incl. illus. (Philippine numismatic monograph no. 8).
9. **Escarceos numismatico-historicos sobre la moneda hispano-filipina.** Prologo del Ilmo. Sr. D. Luis Anguet y Duran. Madrid, Fabrica nacional de moneda y timbre, 1955. 90 p. illus.
10. **Bosquejo Historico de la medicina Hispano-Filipina,** 596 pages (published in Madrid in 1955).

Paper & Banknote Section

Interview with Don Alfredo Montelibano

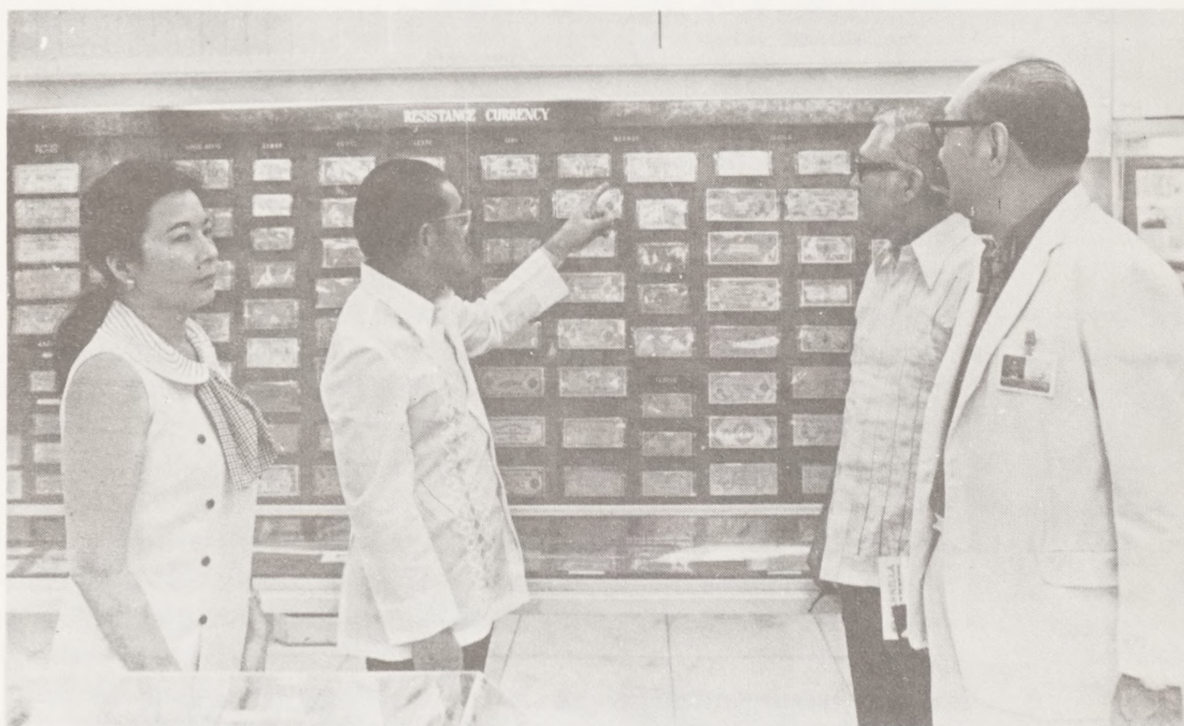
PRESENT; Don Alfredo Montelibano
Mr. Guy Davis
Mr. Ady Sison
Dr. Benito Legarda, Jr.
Dra. Angelita G. Legarda

DATE : July 31, 1974

BL: We welcome to the Money Museum Don Alfredo Montelibano, a guerrilla leader during the war. We have in the Museum some Negros wartime currency signed by Don Alfredo. We also have here Mr.

Guy Davis, one of the local experts on paper money. This interview will center on the reminiscences of Don Alfredo of wartime days, especially on the background of the issuance of guerrilla notes.

AM: Thank you for your invitation. I am glad to be of help in clarifying the background of the issuance of guerrilla notes. The notes were issued in the latter part of 1943. At first we asked Australia to send us some Japanese money because we had no funds. In our case the guerrillas of



Don Alfredo Montelibano pointing to the paper notes he issued during the war as the resistance leader in Negros. Flanking him are Dr. Angelita G. Legarda, Mr. Guy Davis and Dep. Gov. Benito Legarda, Jr.

Negros Island were composed of regular Army personnel. The Japanese sent us emissaries for a month before landing, after occupying Cebu and Panay, so as for us not to disturb the sugar mills -- in spite of that we burned several -- therefore we knew exactly the day that the Japanese were coming. The bulk of the Army of the USAFFE decided not to surrender, except those in the headquarters where they had to follow the decision of the American colonel, Hillsman. We were organizing financial support in the occupied areas, specially food and clothing. There was no idea of paying money at that time. The Army began taking goods from the civilians by giving receipts, but this was antagonizing the civilians because they also needed the proceeds of their goods for their livelihood. Also, it was risky to be found by the Japanese with Army receipts. This endangered the lives of the civilians.

At the end of 1942, I joined them in the mountains and I suggested that we ask Australia for funds. We could not just continue that way. Australia sent us some printed Japanese money, but in small denominations. When we received them, their weight was practically equivalent to the weight of the goods bought! The Japanese went after the civilians. The Army, as it was getting better organized and the number increased through recruitment, was forced for its survival to take bigger and bigger amounts of goods. So I suggested to Australia that they send us Philippine money. Australia refused, but authorized us to issue currency here, for particular purposes and in fixed amounts. We had to notify Australia every time. Some big denominations the Auditor and I signed personally. This was allowed, because as soon as I went up in the hills, I was appointed by President Quezon as Acting Governor of Negros Occidental

and Negros Oriental including Siquijor Island. We were in constant communication because Col. Jess Villamor established his headquarters in Negros with full communication facilities.

When in 1943 the country was declared independent, then Secretary of Agriculture [Rafael] Alunan was called by the Japanese for a conference. He told me the Japanese were making me an offer to come down. That was too risky. I said. As a matter of fact, I said, the Japanese were losing already. We knew how the war was proceeding, with the pattern changing in favor of the Allies, because we had good communications in our area -- our transmitters had both the fuel and bicycle type engines.

That is how we issued the money to support the Army and the civilians. In Negros Island we had a regular normal civilian government. From 75 to 80% of the original officials remained. We held a semi-annual convention per district to apprise them of the situation, and we were instructed to undertake certain diversionary activities, especially by the end of '43, including the building of quarters for one division. As we had regular submarine contact, we followed instructions, and that misled the Japanese. I think the construction of quarters misled the Japanese, and they moved their army from Panay to Negros. However, in Panay there was no strong resistance, while in Negros the resistance was strong. That is the background.

BL: I take it, Don Alfredo, that the money sent from Australia (Japanese money) was not genuine?

AM: It was printed there. No, it was not genuine.

BL: So the Japanese were able to detect the counterfeits?

AM: We only had small denominations. As the value deteriorated, it was impractical to carry them.

BL: Now, did you say that you requested them to furnish you Philippine money and they refused?

AM: Australia refused.

BL: So they ordered you to print your own? How did you do it? With what facilities?

AM: We canvassed the whole island for the best available printing press and paper. And went so far as to get them from the occupied areas. Even the people to prepare the plates -- the engravers.

GD: So all this money was printed in the mountains? How did you convince the people to accept this money in spite of the risk involved?

AM: People accepted it willingly because it was much better than the receipts issued by the Army.

GD: How about the risk?

AM: Both ways it was risky.

GD: Were there many cases where people were caught?

AM: Yes, but the Japanese were not very harsh with them because it was explained that this money was forced on them, in exchange for the goods taken by the Army.

At first it was high value, similar to the Japanese. It began deteriorating in the early part of 1944.

BL: We notice from the exhibit that there are different sizes of notes, from P1 to P500. Please explain the denominations and the circumstances.

AM: The first issued were up to P20 only. The value in relation to goods and services was quite high, and we found it quite adequate for the whole of 1943. But when the value of money deteriorated very fast, we had to print bigger denominations because first, we did not have enough paper, and second, even the civilians were preferring high denominations. That is why we went as high as P500.

BL: Did you issue many P500 notes? It is said to be a very rare item.

AM: We were very careful. The Provincial

Treasurer and Auditor kept track of this. We always had to ask Australia's approval. I supervised it, but the one controlling it was the Provincial Treasurer and Auditor.

BL: Do I take it from your narration that when the Japanese first occupied Negros you were still in the occupied zone? Later you went to the Free Zone?

AM: Yes. It was late in 1942 that I went to the Free Zone. My brother went to the mountains, even before the Japanese landed. My elder brother was killed by the Japanese.

BL: At the time the Japanese landed were you already Governor?

AM: No.

BL: You were Secretary of Defense at one point.

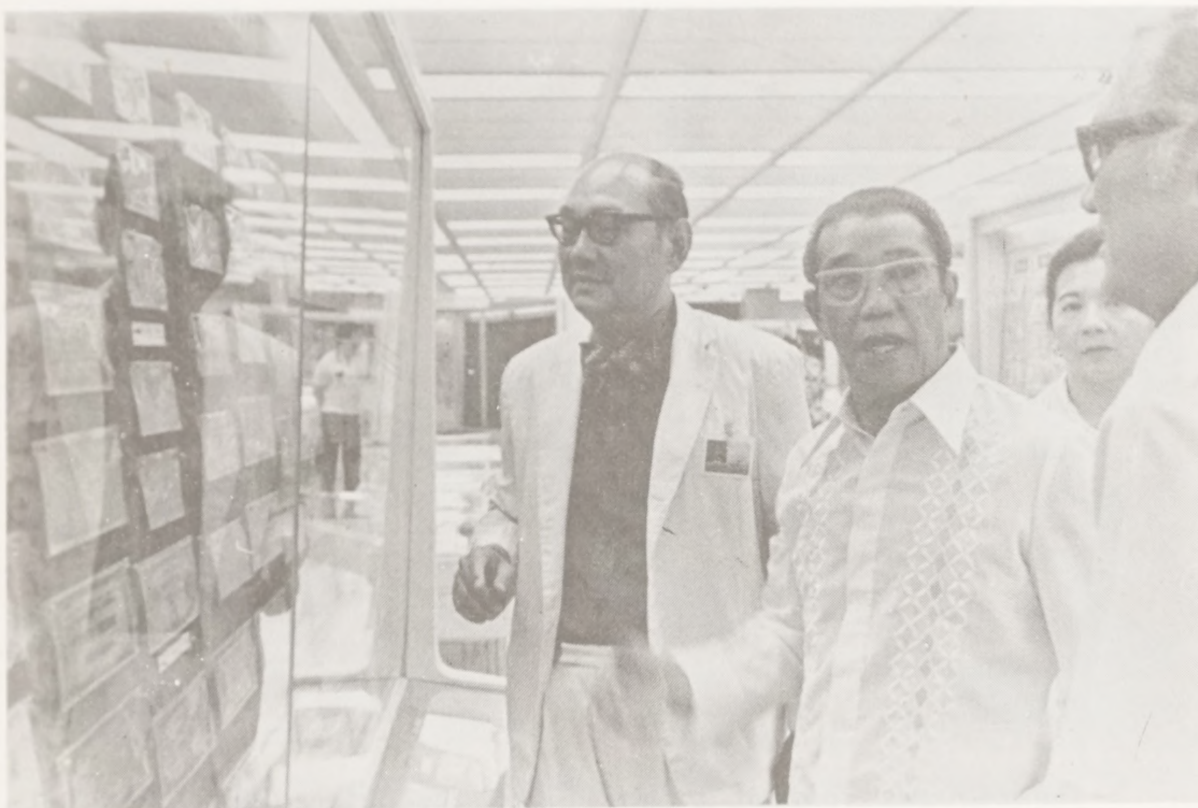
AM: Later. I had been Mayor of Bacolod. I quit in 1940. I was a private citizen then. In fact I was caught by the Japanese in Baguio City. It was only in February that I went back to the province. President Roxas evacuated and stayed with us in Negros for a week before moving to Mindanao.

BL: In late 1942 you made your way to the Free Zone? Where were the headquarters of the guerrilla?

AM: Division I was in the hills of Murcia under Gen. [Ernesto] Mata, the southern division was under Gen. [Salvador] Abcede.

BL: Did the Japanese never make an attempt to wipe out the guerrillas?

AM: Yes, twice. But it was not easy to get near the guerrillas. They had to spray their way with heavy machine-gun, so we were always forewarned. Besides, the civilians cooperated. For instance, when the Japanese would ask the cook to cook plenty prior to a raid, he would tell us and we would be forewarned. One of my headquarters, which I shared together with Ambassador [Roberto] Benedicto and Sen. Lorenzo Teves, was captured by



Don Alfredo explaining to Dep. Gov. B. Legarda, Jr. and Mr. G. Davis details on the issuance of the Negros resistance currency; partly hidden is Dr. A. G. Legarda.

the Japanese because they monitored our radio stations. They also had low-flying planes to pick up the radio signals.

AGL: Where was the printing press?

AM: In the hills between Murcia and San Carlos City where you now have the TV stations. We also built trails all over the islands because there was a complete civilian organization.

AGL: Was the press in a building?

AM: In nipa houses and under the trees.

GD: So they were hand-operated?

AM: Yes. We even had to cut the money.

BL: Did you have to use scissors?

AM: We used a cutter.

GD: Did you have to move the press around?

AM: Only once. Further into the forest because that is the place where the Japa-

nese crossed.

AGL: What was the amount issued?

AM: Around 30 million. The Treasurer had to account for that.

BL: Your memory is pretty good, Don Alfredo. According to Shafer, P31,700,000 were issued. P40 million were printed.

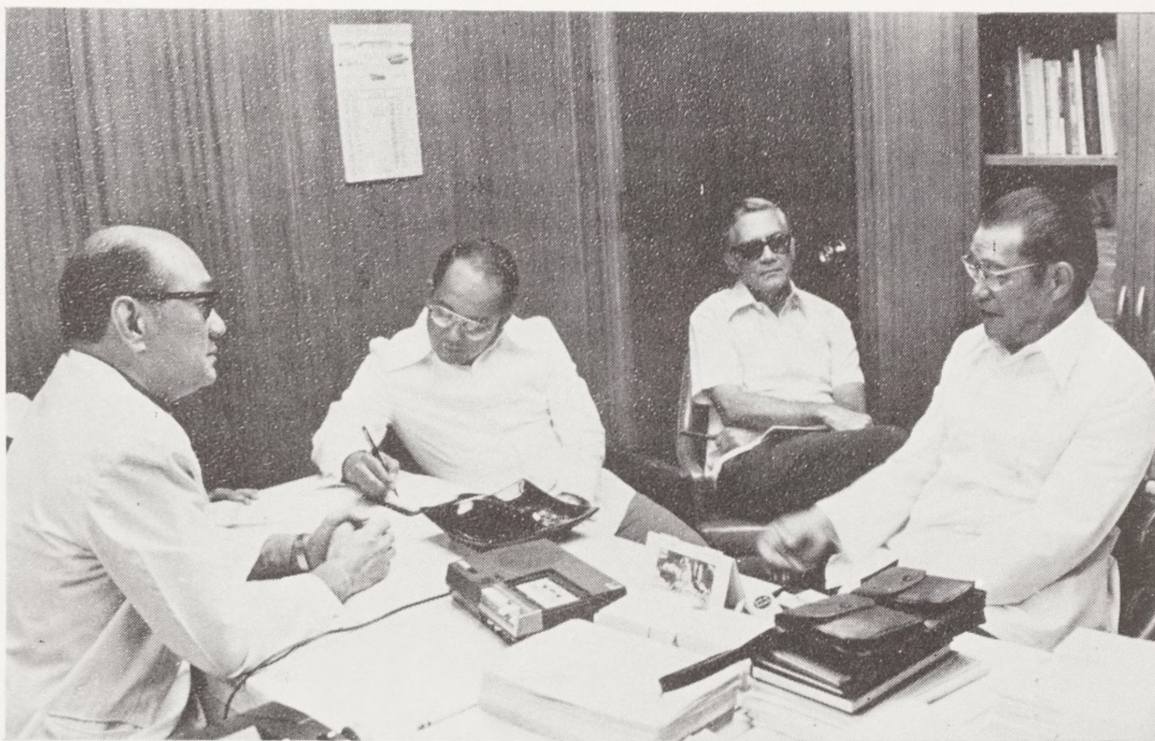
GD: Did you accept receipts from the Army in exchange for notes?

AM: If the receipts were genuine, we redeemed them.

GD: What did you do with the redeemed receipts?

AM: The Treasurer had to account for these and keep them. While I was the one authorizing, the Treasurer was the one controlling.

GD: Any problem with the ink?



The Interview. From left to right are Dep. Gov. B. Legarda, Mr. Ady Sison of the CANR, Mr. G. Davis and Don Alfredo.

AM: Yes, but everybody was cooperative.

GD: How about counterfeits? Did you encounter any during that period?

AM: No. Counterfeiting was a big crime. We treated them harshly. We had to keep order. There was a time when those caught harvesting palay or corn planted by others had to be taught a lesson. We shot two people on the island. Ambassador Ramon Nolan was the army liaison with me. We had a well-knit organization.

BL: The machines -- you got them from all over the islands; did you have to put them together? Or did you get them from Bacolod?

AM: From Bacolod. Two or three machines; hand-operated.

BL: What did you use for plates; did you use metal?

AM: Metal.

BL: How about engraving? Was the ink from Bacolod?

AM: Sometimes from Manila.

BL: Through the lines?

AM: Yes; we sent the weathermen. You know the southern portion of Negros is very deep. So we did it through the submarines. They had equipment with very powerful telescopes which could see the silhouettes. As a matter of fact, Negros Island has a citation for reporting all the Japanese ships that crossed Guimaras Strait on their way to the Battle of the Philippine Sea. By June 1944 when they landed we were already all there, and Allied pilots were told to bail out over friendly territory.

BL: We have some guerrilla notes contributed by Mr. J.J. Rathgeb, a pilot who now lives in Canada. He said he was forced

to bail out over some islands and was picked up by the people who treated him very kindly. But his notes were Samar notes. I suppose that was where he was stationed.

AM: Yes, because the pilots who were forced to drop in Samar were given money.

BL: In Shafer's book there is an issue for Negros Occidental in the 7th Military District, reportedly near Sipalay.

AM: Yes, that was the headquarters of Gen. Abcede, and Mata was in the North. Villamor was also in the South.

BL: Did your authority extend to Negros Oriental?

AM: Yes, I was appointed Civil Governor of both provinces, including Siquijor.

BL: So your currency was good for the whole island, not just for Negros Occidental.

AM: For the whole island. Even in Panay, because we took part of our rice from Panay. Negros was not self-sufficient. Part of our corn was from Cebu.

BL: So there was traffic through the enemy lines for food and for ink?

AM: Sometimes even the paper was ordered from Manila through travelling merchants. By the way, how many provinces were allowed to print?

BL: This is the list.

AM: Many were not authorized.

BL: These are the ones.

AM: No distinction as to who were authorized and who were not?

BL: There was, later on, in the redemption. There was an issue in Panay called Griño notes which were not redeemed at all. You are somewhere down here.

AM: Ah, now I remember why the book mentions a Board. The Board was the one authorized, not me personally.

BL: In which cases did you hand-sign notes?

AM: I had to hand-sign starting with the P500 notes.

BL: Previous to that it was just mimeographed?

AM: Mimeographed, but the printed money of 50's and 100's I used to keep in my house.

BL: And you signed them by hand?

AM: Yes.

BL: So it was 50's, 100's and 500's that you hand-signed.

AM: Yes. Life became very harsh for us after the declaration of independence in 1943. There were orders to shoot at sight because there was a demarcation line made. We agreed with the Army to advise the civilians and checked that they knew where to run.

BL: How many members of the Armed Forces did you have?

AM: 5 or 6 thousand, but we had plenty of arms. The bulk of the Army refused to surrender. Some arms came from a sunken vessel in a bay called Maricalom. We used to send divers. Philippine vessels loaded with arms were sent to Negros. In trying to escape from the Japanese, they sank the boat.

The work of the Army was to control the fake guerrillas who began commandeering goods. After failing to convince them to join us, our own Army was forced to shoot it out with them. By the latter part of 1943 we had plenty of control. As a matter of fact, the Americans would order us to attack such and such a town. We were ordered to fire at least 5,000 rounds of ammunition and to leave some old carbines behind. The Japanese found them and said, "How can they win the war with toy guns?"

BL: Your contact in Australia was MacArthur's headquarters?

AM: Yes. We had very powerful transmitters. We could contact the headquarters of MacArthur whom I knew personally. We used to play poker together. I have done nothing which was not duly authorized by President Quezon.

BL: When Alunan had to see you, he had to pass through the lines?

AM: With emissaries. The Japanese sent me cigars to induce me to come down. I also sent them fresh river fish. I was on very good terms with the Japanese before the war. I intervened to help them in some instances. They gave me a decoration then which served me very well later. Some Japanese were being financed by me before the war, including one Ishiwata. When they came to Negros during the war, they brought Ishiwata. They had a dossier of all the Negrenses. They wanted me to be Governor. I said it would be better if we appointed somebody else since we had just finished the elections. The Colonel sent to Negros was an ex-professor in Japan -- quite human. They brainwashed us for two hours about the Great East-Asia Co-Prosperity Sphere. But the last sentence always was: "if you do not cooperate, your head will be cut off."

BL: Who was the man finally appointed?

AM: Dr. Lizares. We told them, "We will just cooperate. We will be members of your committee." They told me, "Your elder brother is with the guerrillas." I said I had no control over him. At first the Japanese were very strict. They said we were to continue planting sugar. The planters sustained us. When the cane was fully mature, we would buy their cane, then we would burn the mills.

BL: You followed a deliberate scorched-earth policy?

AM: We burned the mills. We asked them not to destroy the livelihood of the people but the Army said, "No, we will burn them." The Japanese tried to win us over through negotiation. That is why the son of Osmeña was killed -- he was sent as an emissary; some irresponsible soldier shot him. Peping Corominas was with me.

BL: What made you decide to cross the lines finally?

AM: I believe in democracy and freedom. My family had joined the Revolution. My father was exiled in the Carolines. He was allowed to come back. He was a Katipunero. A scar on the leg showed this. When we arrived in Negros early in the war, I discussed with the Army, and they would not surrender. It was pre-arranged. The Japanese landed in April. We were there in March. Roxas said, "Resist as much as you can." The bulk of the Army did not surrender. Later on we manipulated so that they could escape. We built houses in the hills even before the Japanese landed. We prepared for evacuation.

BL: The economy of Negros is based on sugar. What about production for subsistence?

AM: When the Japanese landed in April, we had finished milling. The planters were not cooperating. Not a single mill was operated in Negros during the Japanese Occupation.

BL: Was there a conversion of the farms from sugar to other crops?

AM: They planted rice and corn.

BL: So the important factors were the wide support of the civilians and the terrain.

AM: Yes.

BL: Were Mata and Abcede generals then?

AM: Majors.

BL: The Acting Treasurer was Pedro Elizalde and the Auditor was Benedicto.

AM: The good accounting was because of the Committee. We were lucky to have communications with Australia.

BL: In Shafer's book he mentions Free Negros Military Currency Issue, 1943, Lt. Col. Ernesto S. Mata (Chairman), 2nd Lt. A. Paraiso (Auditor) and 3rd Lt. L. Montanez (Member). Was this before you started? Was this prior to your issue? Was this with authorization from Australia?

AM: If it was earlier, no.

BL: It bears Gen. Mata's signature.

GD: You accepted this as currency?

AM: Yes, later on. But they issued very little.

BL: 821,000 was printed. 371,000 unregistered!

AM: Because many lost it, and many civilians were burning this because it was too risky to carry it.

BL: Excellent. Mr. Davis, any further questions?

GD: We seem to have covered everything.

BL: We have certainly gotten a vivid description. Well, Don Alfredo, thank you.

END

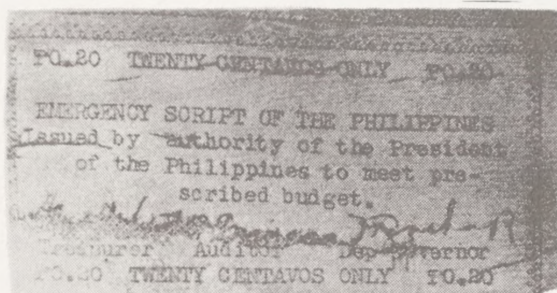


Numismatology — the study of coins — is one of the most fascinating of the modern social sciences. Inscribed on tiny pieces of metal, these historical documents sometimes reveal the names of Kings and extensions of their kingdoms never heard of before, and thus provide clues about the missing links of history. Similarly, political upheavals, cultural achievements, economic standing, material wealth, technological development, mathematical and artistic advancement of countries can be gauged through coins. And in this way the whole history and culture of forgotten nations can be brought alive before us.

— W.K. Blatty. "Coins of India & Pakistan"
in *Arts of Asia*, Jan.—Feb. issue, 1972. P. 19.

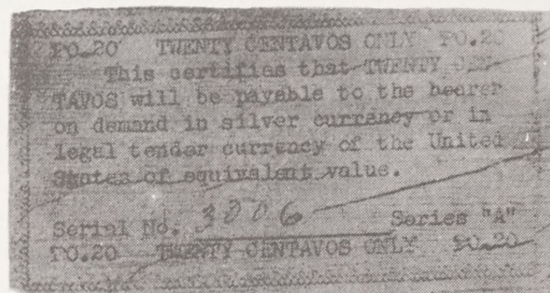
UNLISTED GUERRILLA NOTES IN THE CENTRAL BANK MONEY MUSEUM COLLECTION

APAYAO (First Issue)

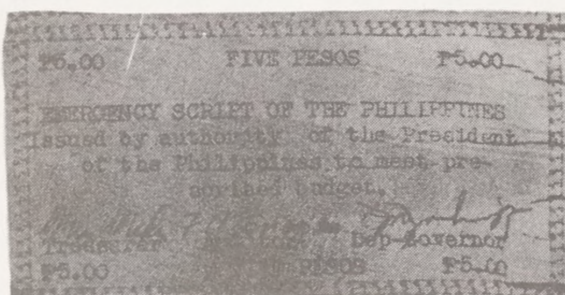


Obverse

20 ¢

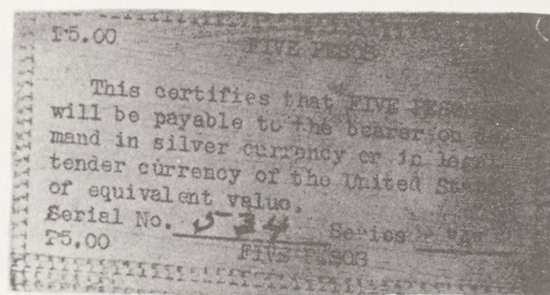


Reverse



Obverse

P5.00



Reverse

APAYAO (Second Issue)

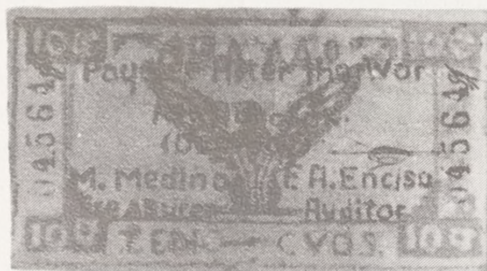


Obverse

5 ¢



Reverse



Obverse

10 ¢



Reverse

APAYAO (Second Issue)

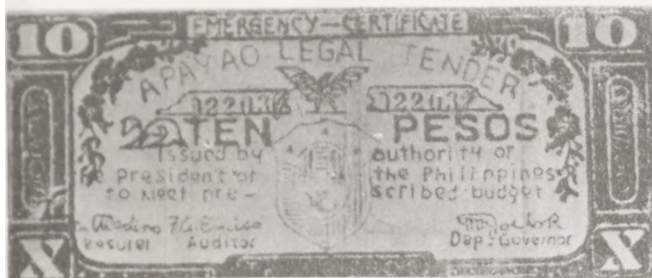


Obverse

50 ¢

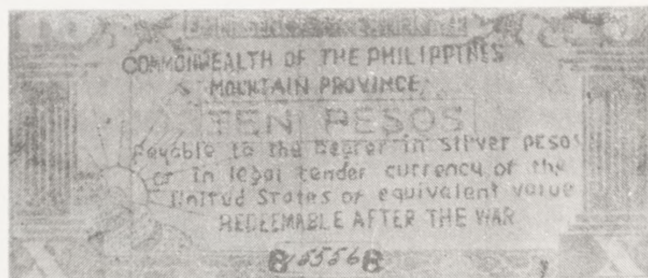


Reverse



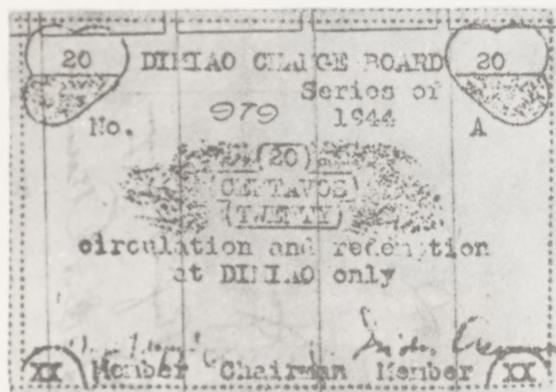
Obverse

P10.00



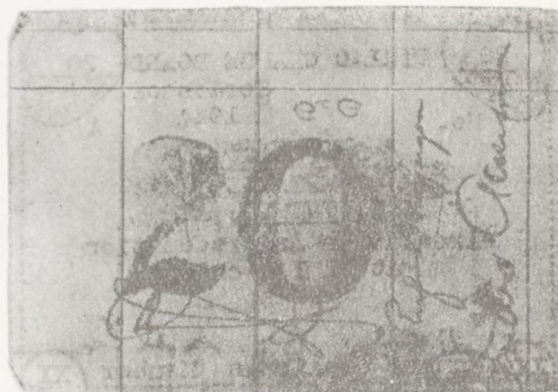
Reverse

BOHOL MUNICIPAL ISSUE



Obverse

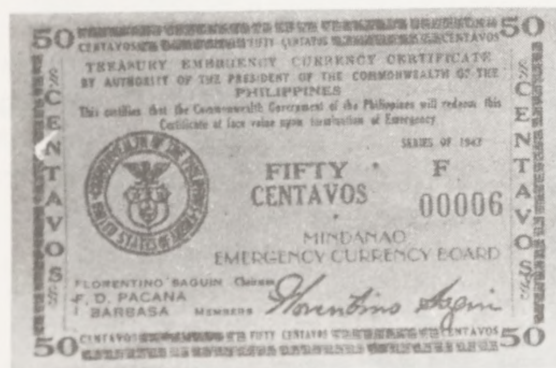
DIMIAO 20 ¢



Reverse

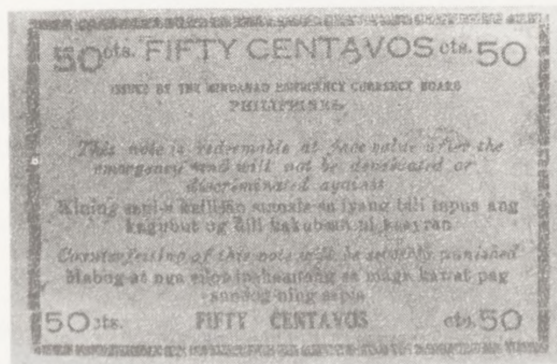
MINDANAO

This note is listed in Shafer's book but without any illustration since no specimen can be located by the author for examination.



Obverse

MIN - 204 50 ¢



Reverse

Paper and Steel Masterpieces

by Julian Wethered



To make a modern banknote is to create a masterpiece a million times. It involves the artist, the engraver and the printer, and each has responsibilities to the other. However, let us consider the first two; those who find their personal reward at the tip of brush or graver each time they mark paper or steel.

Apprenticed from boyhood the banknote artist learns his miniaturist art skills from those whose life has been devoted to the challenge of creating successful designs for Issuing Authorities round the world.

Like a well-tailored suit, the banknote design must fit snug and give pride to the millions who use it. As the artist sifts

through his reference material he gains in sympathy and understanding. He may be fortunate enough to visit the country and take his own portrait study of the Head of State, since in this way suitable and accurate references are assured. The work of local artists is naturally invaluable to him.

Mostly, however, he works at his desk under white northern light with his pastel colours and squirrel-hair brush, painting his miniature masterpieces. Each touch of paint to paper bestows life to a flesh tint or strength to a shadow; creating highlights on forehead, nose, cheeks and chin, and shadow form to the underlying bone structure. Slowly the likeness draws together and the artist is ready to discuss his work with the engraver.



The portrait engraver is the master of his craft. His requirement from the artist is distinctive since his job is to translate soft brush-strokes into cut dots and lines on hard steel. Engravers seek texture in a portrait, oil paintings are favoured, to enable them to trap contrast and vitality in the polished surface of fine steel.

When he has accepted the artist's portrait the engraver applies many years of experience to the problems of hand engraving a human face which he will come to know as well as his own over the weeks it will take him to re-create it on steel. He may decide to borrow something from the skill of the cartographer and make his own contour map of the face before him. By this method he reduces painted tones to gathered lines indicating shadows and highlights, like the valleys and hills on a survey map.

He makes his continuous line drawing several times larger than the final size, putting it down on a zinc sheet. He etches the lines into the zinc and then places it on the table of a reducing pantograph machine. Tracing a point linked to a reproduction mechanism through the length of the etched line he reproduces the portrait outline onto the steel banknote original die at print size. He flash-etches the outline onto the die and is then ready to clothe it with lines and dots. When this has been done no part of the outline will remain.

Working for weeks on a die of bur-nished steel a few inches square, set on a lather covered wooden pad, looking through a magnifying glass at the point of his hard graver cutting flakes of mild steel from the bright surface, the portrait engraver creates life where there was none. Each micro-sized dot has to be cut in a special way if it is to hold ink correctly and render its fractional value to the completed portrait. A mistake can change the expression, a slip can make an eye squint or a moustache droop too much. Spectacles are hard to catch as it is easy to change the expression of the eyes by miscalculating relative values.

Men possessed of such dedication and concentration are rare enough, but men who in addition have the necessary artistic flair are practically unique. Found together these gifts make a great portrait engraver.

The engraving tool or burin is a simple instrument. It comes in different sizes and shapes, lozenge, square, triangular, and cuts profiles in steel accordingly. The engraver palms its mushroom-shaped wooden handle, letting the steel shaft fit comfortably under his forefinger. But it takes half a lifetime to know what to do next. You will find the engraver most particular about the quality of the tempered steel used for each graver, and those that pass his scrutiny become old friends and work-mates.

Taking proofs as he goes, the engraver checks his work in print, becoming more and more engrossed as he makes the finishing touches, fussing with details only he can see until he pronounces himself satisfied.

One day millions will come to recognize the portrait of a famous king or president on the banknotes they use daily, but the real satisfaction the portrait engraver will count as his reward is if a few know if for what it is to him -- a masterpiece in steel.

Fundamentals of Coin Collecting (Part II)

by Antonio M. del Mundo

People outside the numismatic circle generally believe that coins a hundred years old or more are already worth a fortune. The author, during nine months with the Money Museum, has been besieged with requests for price evaluation of coins, and owners of old common-dated ones were surprised and even piqued upon knowing the actual prices which were far below their fantastic expectations. It is in the light of these incidents that this article is written - - to relieve readers of misconceptions on coin values, and as a supplement to an earlier one which appeared in the maiden issue of the **Barrilla**.

The Value of a Coin

Contrary to widespread belief, the age of a coin plays a very minor role in determining its numismatic value. For instance, a 1906 1P Philippine coin in the same condition as a Mexican Carolus 8 Reales of 1806 is definitely worth ten times more than the latter. As mentioned in the previous issue, condition is the primary determinant of a coin's value. However, rarity is an important factor also, for it is in this aspect that the law of supply and demand comes in. The limited stock of

low-mintage coins and the burgeoning demand for them caused by the rapidly increasing number of collectors here and abroad have escalated the prices of these coins.

A particular coin whose value has been greatly affected by the supply and demand forces is the 25P Anniversary coin of the Central Bank. Basically a commemorative coin, the legal tender status bestowed on it upon issuance and the wide publicity accorded it, not normally given to other coin issues, have made this coin a stand-out from among the half a dozen commemoratives issued by the Central Bank. Although of the same mintage as the other commemorative coins, the heavy demand for it as evidenced by the long queues of people eager to purchase it exhausted the available stock in just three months of sporadic selling by the Bank.

However, coins of the same rarity may have different prices depending on their conditions, the seven stages of which have been discussed in the previous issue of the **Barrilla**. Coins in BU (Brilliant Uncirculated) state command the highest price

LOCATION OF MINTMARKS



Pillar Dollar
Mexico



Ferdin VII
Guadalajara



Peru 8 R
Lima



Bolivia 8 R
Potosi



Isabela II
Sevilla



Mexican Dollar
Mexico



Alfonso XII
Manila



U.S.-Phil. Terri-
torial Coins
(1903-1935)
San Francisco



Phil. Commonwealth
Coins
(1936-1945)
Manila





followed by AU (About Uncirculated) whose value may be 25 to 50% less than that of BU. This rate of decrease in value applies as the condition goes down from AU to EF, EF to VF, VF to F and finally, from F to G.

Mintmarks

Mintmarks enable the collector to know the place of minting of a coin. Coins of the same denomination, design and year of issue may emanate from dif-

ferent mints and beginners should learn how to distinguish the different mintmarks. Since Philippine coinage embraces not only the issues under the Spanish and American administrations, but also the Spanish-American colonial coins from the "cobs" to the famous Mexican dollars, the serious student of Philippine numismatics should take into account numerous mintmarks which usually are initials, monograms, or the full names of the mints.

The mintmarks of Spanish-American coins are as follows:

A, A ^s	Alamos, Mexico
Areq, Arequipa	Arequipa, Peru
Ayacucho	Ayacucho, Peru
B ^a	Bogota, Colombia
C.CH, C ^h , CA	Chihuahua, Mexico
C, C ⁿ , G ⁿ	Culiacan, Mexico
CU ² , CUZCO	Cuzco, Peru
D, D ^o	Durango, Mexico
G ^a	Guadalajara, Mexico
G, G ^o	Guanajuato, Mexico
G, NG	Guatemala
H, H ^o	Hermosillo, Mexico
Lima, LM, ME 	Lima, Peru
M, Mo, MX, 	Mexico City
NR	Sta. Fe de Bogota, Colombia
 , O ^a , A	Oaxaca, Mexico
P, p ⁿ	Popayan, Colombia
 (PTS Monogram)	Potosi, Bolivia
SLP, p ⁱ	San Luis Potosi, Mexico
Z, Zs	Zacatecas, Mexico

During the 18th and 19th centuries, coins of Spain circulated freely in the Philippines along with those of her colonies in the Americas. Aside from mintmarks, they are generally distinguishable from the latter for peninsular coins bear the legend "Hispaniarium Rex" while the colonial coins, "Hispaniarium Et Ind. Rex". Prior to 1851, marks of the Spanish mints were a crowned M for Madrid, S for Sevilla, a crowned C for Cadiz, B for Barcelona, and V for Valencia. Since 1851, star mint marks were used, the number of points in the star designating the mint. Usually, these stars can be found flanking the date. Coins from the Barcelona mint have eight points; Sevilla, seven; Madrid, six; Segovia, four; and Jubia, three. The five-pointed star can be found in coins minted in Manila which may be considered as a colonial mint rather than peninsular.

American-issued coins (1903-1945) were struck at the Philadelphia mint and the branches of the U.S. Mint in San Francisco, Denver and Manila. Mintmarks are S, D and M respectively, for the three branch mints while coins struck in Philadelphia do not show a mintmark. It is also missing in the coins of 1920, 1921 and 1922 which were all struck in Manila except for a portion of the 1920 1¢ coins. The mintmark, if there is one, on all coins issued from 1903 to 1935 can be seen on the reverse below the left dot beside the date. Its location on Commonwealth coins, including the commemorative issue of 1936, is still the same except for the absence of the dot.

Since most of the coins issued by the Central Bank (1958-1972) have been minted in Philadelphia, they bear no mintmarks. However, a part of the coinage was struck in the Royal Mint of England, the *Vereinigte Deutsche Metallwerke* in West Germany, and the government mint of Singapore; and it is highly coincidental that like Philadelphia, these mints never put any mintmark on Philippine coins. It is rather ironic that in contrast to its role in Philippine coinage for the last two centuries, the mintmark has been relegated to insignificance at this late stage of Philippine numismatics.

REFERENCES: (For Mintmarks)

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2. Elizondo, Carlos Jr., *Eight Reales & Pesos of the New World*, 2nd Edition, Austin, Texas, 1971.
3. Shafer, Neil, *United States Territorial Coinage for the Philippine Islands*, Racine, Wis., 1961.
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Ancient Coin Section

CAESAR'S COIN FROM GAUL

by Herbert E. Ledyard



OBV: Head of Venus r.,
diademed with
necklace.



RV: Aeneas walking l.,
He holds the palla-
dium and carries
Anchises on his
shoulder.

AR-Denarius, c. 48/47 B.C.
Note: 47 B.C. per M.H. Crawford,
"Roman Republican Coin Hoards",

RNS, Special Publication No. 4,
1969. CRN 70/9, RRC/SYD 1013.
Moneyer: Caius Julius Caesar.

At first glance few would realize that this coin would lead one to the banks of the Sambre River in northeast Gaul. The coin depicts the legendary claim of the IVLI gens/family descent from Iulus, the nephew of Venus and Anchises, or as some say, the son of the Trojan Prince Aeneas. The use of square letters with serifs, instead of terminal dots, however, indicates

that this issue was struck in Gaul. Therefore, the meaningful story behind the coin is its legacy and tribute to the victorious Gallic legions, as well as the valiant enemy, the Gauls, who were defeated in the campaigns during the time period 58 to 49 B.C. Despite the dramatization, the basic facts are true ... being taken from "Caesar's Commentaries".

Did you know that ten cohorts make up a legion? Each cohort or Roman battalion consisted of three manipuli/companies of two centuries or 200 men each. There was a centurion for each 100 men. A First Centurion controlled the cohorts.

In the spring of 57 B.C. Caesar and his legions are to be found on the banks of the Sambre in northeast Gaul (modern Belgium near Charleroi). The fierce and warlike Nervii, 60,000 strong, along with their neighbors the Atrebates and Veromandui, have gathered to oppose Caesar. The tribes are led by the great Boduognato.

Caesar's legions face to the northeast on the left bank of the Sambre. They are deployed in a large semi-circle from the high ground in the northwest to the low ground sloping to the river. From left to right they are: the Eighth and Eleventh, the Ninth and Tenth, and the Twelfth and Seventh. Two legions have been kept in reserve to guard the rear with the wagons, supplies, and baggage animals.

The battle has raged since early morning. The Eighth and Eleventh legions have routed the Veromandui. The Ninth and Tenth Legions have driven the Atrebates into the river. Many are slain. Despite this the battle is far from decisive. At this moment the sun has passed the zenith and Boduognato has struck with his main force at the exposed flank of Caesar's right wing.

From his vantage point on the high ground, somewhat towards the rear of the Tenth Legion, Caesar sits astride a large dappled grey. Although his Legate, Labienus, holds the reins, there is no need. The stallion knows who is in command. By Roman standards Caesar was a tall man. He was beardless and the black piercing eyes were accentuated by his fair complexion. Labienus was quite familiar with

Caesar's acute intellect, and knew his oratory... second only to Cicero. But moments like these were singularly impressive. The General's ability to concentrate at the severest times was almost hypnotic. Those ubiquitous eyes missed nothing and recorded all that was useful.

On the right flank the action was rapidly deteriorating into a melee. Large gaps were beginning to show in the ranks. The soldiers of the Twelfth Legion were beginning to close up around their standard bearers. As the crowding continued, the men began to get in each other's way. There was no room to throw their javelins or swing their swords. They were close to being surrounded as the Nervii kept pressing in from all quarters.

It was plain to see that all the centurions of the Fourth Cohort were slain. The standard bearer had fallen, and the standard was lost. In the remaining cohorts most of the centurions were badly mauled and severely wounded. Some at this very moment were seen to be vanquished ... not to rise again.

In the front line the First Centurion, Publius Sextius Baculus, was barely supporting himself from the many wounds he had received. Repeatedly he would drop to one knee, supported by the shield, then rise gallantly among the other centurions ... as they hacked away at each successive wave.

Caesar takes the reins from Labienus, borrows a shield from one of the soldiers, then canters off to the right wing. One would almost think he were going on review. Labienus with great difficulty obeys orders and does not follow.

As Caesar dodges in and out of the melee, one can see that he is not only a superb horseman, but very skillful with the sword and pilum. He calls the centu-

rions by their first names. "Quintus," he shouts. "Spread them out ... widen the companies." "Come Titus," he calls. "Bear on the standards and form the line." Then he was gone as he quickly moved from critical point to critical point, from standard to standard. In the front line each man's spirit was lifted at the sight of the General. From an unknown hidden reserve they fight with renewed hope, strength, and courage. One could do nothing less under the eyes of Caesar.

As a result of his personal daring and prompt timing, the main thrust of the Nervii attack is blunted. The violence was once more contained by Roman discipline. The day would be long and arduous, but the victory would belong to Caesar.

Of the 60,000 Nervii, only 500 are left to bear arms. Of 600 chieftains, only 3 survive. The miracle of Caesar is that he fights through campaign after campaign and survives undaunted. It is noteworthy to remember that in the ten years during the Gallic wars, Caesar's men have never mutinied.

This, then, is the legacy of Caesar's Gallic coin. It is dedicated to the Fourth Cohort of the Twelfth Legion, to the First Centurion Baculus, to Quintus and Titus, and certainly at the very least to the Nervii. There is a Latin expression, "Quod Erat Demonstrandum", i.e., Q.E.D., or (that) which was to be demonstrated. You be the judge! **END**



Republic of the Philippines
Department of Education
NATIONAL HISTORICAL COMMISSION
Manila

This
Certificate of Appreciation

is awarded to
Money Museum
CENTRAL BANK OF THE PHILIPPINES
for the valuable assistance and sincere cooperation
extended to the National Historical Commission which
sponsored the **1974 HISTORICAL TOURS**
held **IN MANILA AND SUBURBS ON JUNE 8, 1974**
Given at **MANILA** *this 11TH day of* **JUNE** ,
1974 .

E. de Vianza
Chairman

Tibetan Voyage

by

Angelita G. de Legarda

All wordly things are brief,
like lightning in the sky;
This Life you must know as the
tiny splash of a raindrop;
A thing of beauty that disappears
even as it comes into being.
Therefore set your goal,
Make use of every day and night
to achieve it.

-- Tsong Khapa (1355-1417)

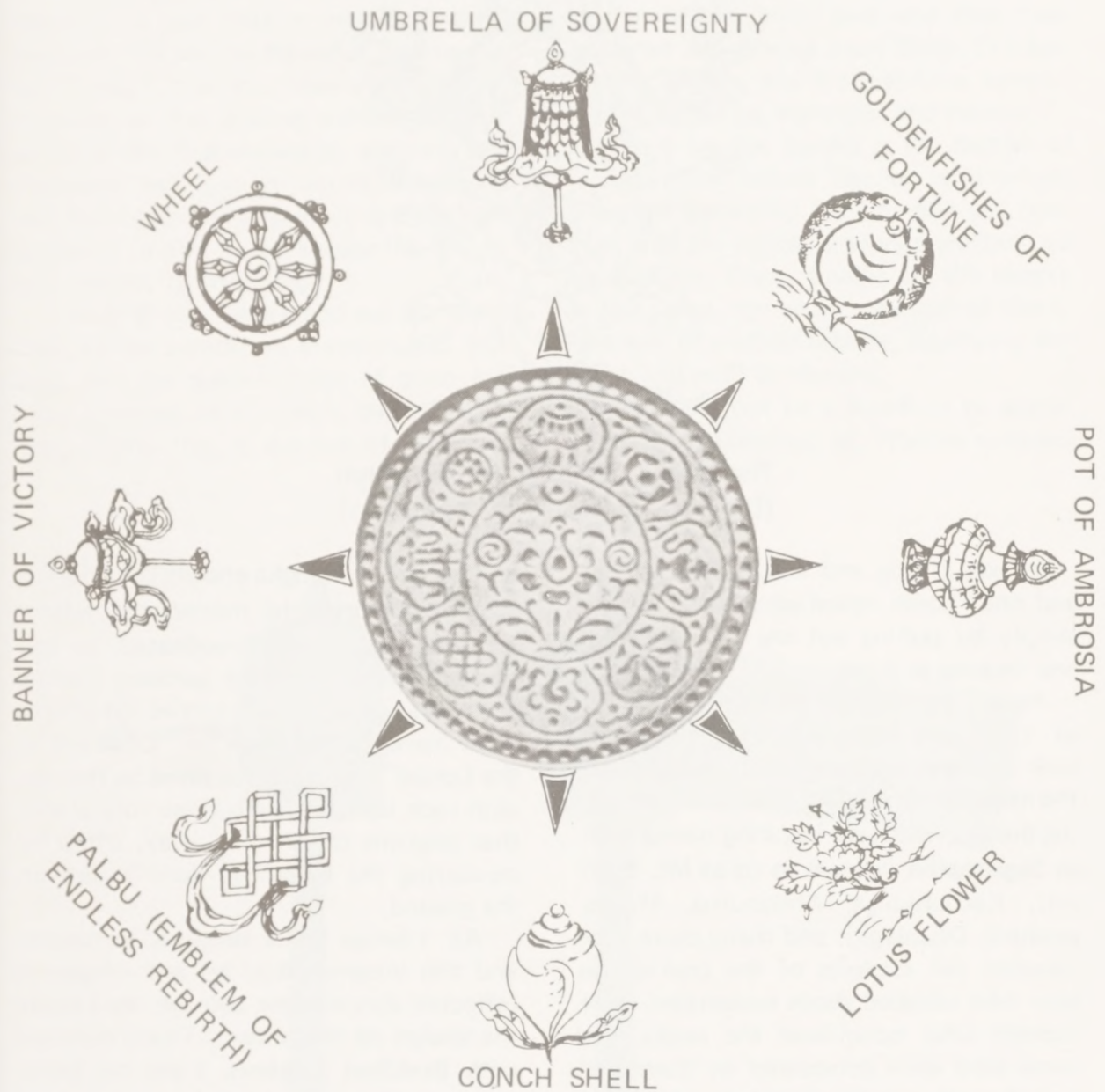
Who is there among us who has not, at one time or another, wished to "get away from it all?" Some people are lucky enough to be able to do so whenever they wish. Most of us have to be content with familiar routines and an occasional trip to not-so-far-away places. Yet with a little imagination, a little study and research, one can "get away from it all," and even to the most remote and inaccessible places in the world.

One day one of my favorite coin dealers sent me his list inviting me "to get away from the beaten trails and find much joy in exploring the coinage of Tibet." It was an intriguing offer, and I took him up on it, little realizing what great new vistas were about to be opened to me.

The coins arrived, and I was immediately fascinated by the mysterious little squiggles, and the ornaments and symbols, but none of it made sense to me. I couldn't even date the coins, much less figure out what the unfamiliar symbols meant. Yet it was a challenge, and one that seemed to promise rich rewards. Then and there I began my voyage.

I read everything I could get my hands on about the Himalayas and the people who lived among those mountains. I began to learn something about Buddhism and its different sects. I sought out references that would help me decipher the mysterious characters and inccriptions, and before long I learned enough to figure out the dates on my coins whenever they existed. Then one day, tucked away in a dusty corner of my favorite bookstore, I found a book: "Tibet; its History, Religion, and People," written by Thubten Jigme Norbu, brother of the Dalai Lama, himself believed to be a reincarnation of the Tibetan monk Tagtser, and former abbot of the monastery at Kumbun. (The book was co-authored by Colin Turnbull) I read it avidly, understanding more and more about the people whose coins I had acquired.

THE EIGHT LUCKY SYMBOLS OF BUDDHISM ON THE TIBETAN TANGKA



5 – SRANG SILVER COIN

This tangka was minted in 1947 and early 1948 specifically for use as gifts to the Monks of the three big monasteries of Tibet – Gaden, Sera and Deprung – which were visited by the Dalai Lama in a pilgrimage in 1948. (Drawing by Domingo Arcos, Jr.)



The Lucky Symbols of Buddhism.
(Drawing by Domingo Arcos, Jr.)

It was a long and fascinating voyage, and one I could repeat whenever I wanted simply by pulling out my Tibetan coins and looking at them.

Now I gaze at my fascinating **tangkas** of Tibet and enter a different world. I look at them and see in my mind's eye the majestic Himalayas, their peaks touching the sky, with awe-inspiring names such as Sagarmatha (known to us as Mt. Everest), Kachenjunga, Annapurna, Machapuchare, Dhaulagiri, and many more. I remember the exploits of the courageous men who climbed those mountains, mere mortals who conquered the peaks, and some who were conquered by them and lost their lives in the attempt. I think of the holy man, the **saddhu**, who has lived for more than ten years, almost naked in below-freezing temperatures, meditating in the rarefied air of the mountains where the gods dwell. No wonder the old Indian proverb proclaims that "A hundred lives are not enough to tell of the glories of the Himalayas!"

I gaze at the **tangka** and am transported to the centuries-old monasteries where saffron-robed monks meditated in the hushed stillness of quiet gardens, turning the prayer-wheel which carries the prayer "Om mane padme hum" -- "O, Jewel in the Lotus!" -- a thousand times to Heaven with each turn. It was to these holy places that pilgrims travelled to pray, often by measuring the length of their bodies on the ground.

All Tibetan art is religious in nature, and this integration of art and religion is reflected also in their coinage. As I study the design on the coins of Tibet, enriched with Buddhist symbols, I see the lotus, emblem of purity, symbol of miraculous birth, the magical flower of Oriental mysticism. When the Buddha was born, it is said he immediately took steps in the directions of the compass, and everywhere he stepped lotus flowers sprung up and bloomed at his feet. There is the umbrella, symbol of sovereignty, and in Eastern art, symbol of Buddha himself.

Invariably, in the coins of Tibet, there is the Wheel -- the Wheel of Life, symbol of eternity and the endless cycle of rebirth. When Buddha preached his first sermon at Benares after his Enlightenment, it is said that in expounding his doctrine "he set the Wheel of Law in motion" and "... at that very time, at that moment, at that second, a shout went up as far as the Brahma-world, and this ten-thousand fold system shook, shuddered and trembled, and a boundless great light appeared in the world surpassing the divine majesty of the gods..."

I look at the tangka and see the conch shell, sacred symbol of creation and divinity, and the golden fishes of good fortune, symbols of fecundity and resurrection. There, too, is the pot of ambrosia,

traditional food for the gods. It is said that Buddha, the Exalted One, sprinkled an ambrosia in the world of man and the worlds of gods, the ambrosia of Meditation on the Body, "... and sprinkled with this ambrosia, both gods and men have obtained deliverance from Birth, Old age, disease, death, and from sorrow, lamentation, suffering, dejection and despair."

There on the tangka is the Banner of Victory, the prayer banner with which Tibetans decorated their houses and temples, and by which prayers were sent up to Buddha. There, finally, on the tangka is the **palbu**, the woven symbol of eight, emblem of endless rebirth, signifying the eight-fold path to Nirvana.

One need not be a Buddhist to appreciate the fascination of Tibetan coinage,



A Buddhist Prayer Cylinder

Inside the Cylinder is a scroll inscribed with the prayer "OM MANE PADME HUM". Each turn of the cylinder sends the prayer to Heaven a thousand times,



A Hand-Crafted Tibetan Teapot
(Height Approx. 18 inches)

but some understanding of Buddhism is necessary for a greater understanding of the Tibetan people, perhaps the most religious people in the world. Look at the coins of Tibet and you look at the coinage of a people dedicated to a religious principle, a people who once lived without a police force because there was no need for enforcing the laws by physical strength among people whose lives were dedicated to living the Law. Travel through your coins to Tibet, but seek no hotels or restaurants, for in that country any traveller or pilgrim was welcome to share the roof and meals of any Tibetan, rich or poor.

Gaze at the coins of Tibet and travel to "a gentie and kindly land, full of beauty, where antelopes abound and a day without bird song would be unthinkable." Through the coins travel to "a countryside that takes our thoughts directly to a state of existence far above our own. Its very size and splendour make a man's thoughts turn inward." Here is what Norbu says about his own country:

We are surrounded by huge mountain ranges, always covered with snow, high and perilous. On the narrow trails that hang from the side of the great cliffs the winds can sweep a whole caravan to its very coldness. It may take days or even months of travel to get from one safe resting place to another. But even in these most desolate and barren heights, far above the level where trees and shrubs can grow, there is a constant beauty and a kind of rough gentleness. We who live in Tibet know how to deal with the heights and the cold and the wind, but in any case all the discomfort in the world is worthwhile just to stand for a minute alone with one's thoughts in those mountains.

In 1950 the peace-loving Tibetans lost their autonomy. Tibet will never be the same again, and the Palace of Celestial Beatitude may have been converted into a military barracks. Yet for us numismatists, the old Tibet continues to exist in the coins, even as it does surely exist in the hearts of the Tibetan exiles.

END



10 SRANG SILVER COIN
(1950 - 51)



5 SHO COPPER COIN
(1947 - 50)



3 SRANG SILVER COIN
(1933 - 34)



TANGKA GHABO (White Tangka)
(1875 - 1925)

This silver coin was the most widespread and commonly used Tibetan coin. The legend on the coin translates literally: "The Gaden Palace Happy and Victorious in Ten Directions". Gaden is the most famous monastery of Tibet, founded in 1409 by Tsongkhapa. "Gaden" here is taken for the name of the Tibetan Government.

MUSEUM NEWS & NOTES

SPECIAL EXHIBIT: TALER TO DOLLAR

The second special exhibit of the Museum, "From Taler to Dollar", was on display from Aug. 1 to the end of September. The exhibit traced the origin and development of the large silver coins called crowns today from the "taler" of Sigismund, first minted in 1486. The display, prepared jointly by the Museum's administrative officer, Antonio del Mundo, and Museum Aide Domingo Arcos, Jr. featured some rare coins, including two

klippe talers, the Augsburg City View taler, and rare 16th and 17th century talers of Austria, Germany, and the Netherlands. Crowns from all over the world, including the "Formosa dollar", the first silver crown minted in China, and other Chinese crowns, were included in the display. On exhibit also were the crowns of modern Latin-American countries and the Middle East.



ARCHDUKE SIGISMUND OF TYROL
GULDENGROSCHEN
1486



AUSTRIA: SALZBURG
WOLF DEITRICH VON RAITENAU
(1587 - 1612)
KLIPPE TALER (N.D.)



GERMANY: AUGSBURG
FERDINAND II
HOLY ROMAN EMPEROR (1637 – 1657)
1639 CITY VIEW TALER



GERMANY: BRUNSWICK LÜNEBURG
AUGUST THE YOUNGER
(1635 – 66)
1666 BROAD DEATH TALER



SALZBURG TALER
1700



EDNA LEVY
Miss Israel '74

DISTINGUISHED VISITORS

The Money Museum welcomed the visit of **Edna Levy**, Miss Israel for the Miss Universe contest. She was accompanied by her official Chaperone, **Rachel Givon**, a lady journalist of the Yediot Ahronot Evening Paper.

Among our distinguished guests these past months were Governor **Arthur Low**, of the Reserve Bank of New Zealand, and **Richard Niebuhr**, a representative of the International Monetary Fund. **Bok Young Shin** and **Thong Bong Hahn** of the Bank of Korea also visited the museum.

School groups continue to visit the Museum. In the month of July, we welcomed the following student groups:

St. Paul College -- 412
University of Sto. Tomas -- 361
Philippine Military Academy -- 72

Philippine Womens' Univeristy - 208
Philippine Christian Colleges - 76
Assumption Convent -- 50
Ateneo de Manila -- 41
A. Bonifacio High School -- 50
Holy Spirit College -- 33
Pasay Adventist Academy -- 31
Ramon Magsaysay High School -- 22

DONATIONS TO THE MUSEUM

BOOKS

Contributions from the Museum of History and Technology. Papers 31-33 on Numismatics. Smithsonian Institution, Washington, D.C. 1970. Donated by **V. Clain-Stefanelli**.

Select Numismatic Bibliography. Elvira **Clain-Stefanelli**. Stack's, New York. 1965. Donated by **V. Clain-Stefanelli**.

Australian Bank Notes 1817-1963. G.W. **Tomlinson**. The Hawthorn Press, Melbourne, 1963. Donated by the author.

South Australian Paper Currency of the Banks of Issue 1837-1910 & Private Note Issues 1836-1875. Geoffrey William **Tomlinson**. Reprint from Australian Numismatic Journal, 1973.

Lysimachus, King of Thrace. Mints and Mintmarks. Dr. L. **Muller**. Reprinted by Frederick S. **Knobloch**, New York, 1966. Donated by **Herbert E. Ledyard**.

A Guidebook for the Identification of Roman Coin Inscriptions. Stewart J. **Westdal**. San Diego, Calif., 1973. Donated by **Herbert E. Ledyard**.

Collecting International Coins. P. Frank **Purvey**. Donated by **F. Sionil Jose**, Solidaridad Bookshop.

OTHER DONATIONS

World Wildlife Fund Coin, donated by Mrs. Ferdinand Dufour, Swiss Embassy.

Four commemorative crowns of New Zealand, donated by Gov. Arthur Low, Reserve Bank of New Zealand.

Pidyon Haben commemorative coin, 1974, donated by the Bank of Israel.

Bicentennial Commemorative Note Issue: 13 specimen notes issued in commemoration of the 200th anniversary of the original 13 colonies and the Bicentennial Celebration of the U.S. 1776-1976. Donated by ERA-Drawer-Q., Old Saybrook, Conn.

2 Banknotes (1 jiao and 2 jiao) and 2 coins of the People's Republic of China. Donated by Consul General Rafael A. Gonzales (through Department of Foreign Affairs).

Specimen 500-peseta note. Donated by Banco de España.

Set of 4 specimen banknotes. Donated by Bank of Bangladesh.

Set of 4 specimen banknotes: 1, 5, 10 & 25 dalasis. Donated by Central Bank of the Gambia.

Specimen 5000-franc note. Donated by Bank of the Republic of Malagasy.

Specimen 5000-franc note. Donated by Bank of Cameroun, Centrafricaine, Congo, Tchad, Gabon.

Set of 5 specimen banknotes (1, 5, 10, 50 & 100 cruzeiros) and set of 6 coins (1, 2, 5, 10, 20 & 50 centavos). Donated by Bank of Brazil.

Specimen 10-kroner note (5th issue) 1974. Donated by Bank of Norway.

2 sets of 5 coins. Donated by Bank of Romania.

Set of coins. Donated by Bank of Burma.

Set of coins & banknotes. Donated by Banco de Mexico.

2 pcs. 1000 pesos specimen banknotes. Donated by Banco Central de la Republica Argentina.

Set of 2 coins, 5 dinars, ESSAI. Donated by Banque Central d'Algeria.

1 specimen banknote, 20 liras. Donated by Bank of Turkey.

4 specimen banknotes. Donated by Bank of Ghana.

IMPORTANT RECENT MUSEUM ACQUISITIONS

PHILIPPINES, 1728 Barrilla. Uniface Copper Coin.

PHILIPPINES. Peru 8R with triple counterstamp "Manila 1828" and "Y.II." on both sides of hole.



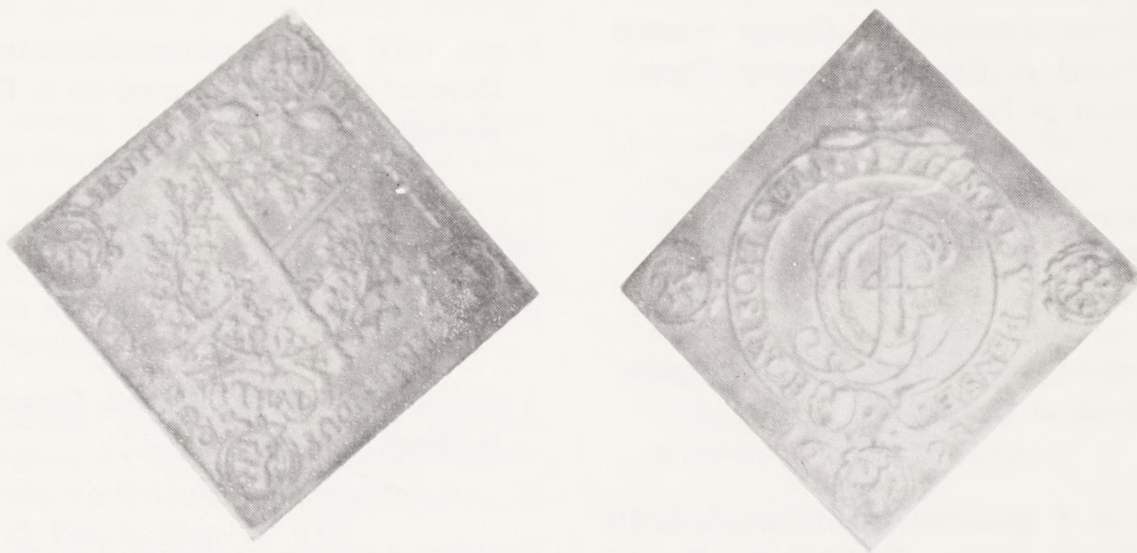
ALSACE. Archduke Ferdinand 1564-1595. Taler, N.D. Ensishheim Mint. 2 fish as mintmark. "ALSACOM" in legend as one word.

BAVARIA. Taler, 1828, D-563. Royal Family Commemorative. Queen in center with children around her.

BRANDENBURG-ANSBACH. Alexander. Taler 1774. D-2007

GOTHA. August. Arms/Inscription. Taler 1567.

HANNOVER. 2 Talers. 1866-B. George V. D-683



SAXONY. John George IV. Klippe Taler, 1693.

SAXONY-ALBERTINE. Taler, 1631.
 SAXE-MIDDLE-WEIMAR. Taler 1618. Johann Ernst & his seven brothers. 1605-1619.
 SCHWARZENBURG. Ferdinand Wilhelm Eusebius. Taler 1696.
 MALTA. Emmanuel di Pinto. 1757. 30 Tari.
 AUSTRIA. HOLY ROMAN EMPIRE. Leopold 1619-1632. Hall mint. Taler 1621 Bust/Arms.
 AUGSBURG. Taler 1639. Bust of Ferdin III. Holy Roman Emperor. City View & PYR (Pineapple). Dav. 5039.
 BRUNSWICK. August the Younger 1635-66. Broad Death Taler, 1666. Skull at base of tree, date written 3 times w/in legend.
 EICHSTAEDT-BISHOPRIC. Sede Vacante, 1781. Taler. Saints above city-view. Rev. 3 shields in center of 13 shields. Dav. 2210
 SAXONY. Frederick August, King of Poland 1694-1733. Vicariate Taler, 1711. King on Horseback. Rv. Two sets of crowns on tables. Dav. 2655.



SALZBURG. Wolf Dietrich von Raitenau, 1587-1612. Klippe Taler, N.D. Arm of Archbishop. Rv. St. Rudbert seated facing.



CHINA. Formosa. Ration Dollar. First Chinese silver coin. Bust of Confucius. Rev. Censor chest.

BRAZIL. Republic of Piratini, 1835-48. Revolutionary Movement in Rio Grande do Sul. From the Grober collection.

CORRESPONDENCE

NATIONAL HISTORICAL COMMISSION

Governor Gregorio Licaros
Central Bank of the Philippines

Sir :

On behalf of the 1974 Independence Day National Committee, the National Historical Commission which supervised the 1974 Visits to National Shrines and Museums as part of this year's Independence Day celebration, extends its profound gratitude to the Money Museum of the Central Bank of the Philippines for the valuable assistance and hospitality accorded the group who visited the said museum last June 8, 1974.

This year's historical visits to shrines and museums would not have been successful without your full and generous support. The free admission to the museum you extended to the group was most gratifying and encouraging. The people who joined the tours appreciated your gesture in providing them the chance to see the Money Museum.

Enclosed is a certificate of appreciation which the Commission is awarding the Money Museum of the Central Bank of the Philippines in recognition of its valuable assistance and sincere cooperation.

With all good wishes, I am

Very truly yours,

(SGD.) ESTEBAN A. DE OCAMPO
Chairman

RESERVE BANK OF NEW ZEALAND

24th July, 1974

Dr. Benito Legarda, Jr.
Central Bank of the Philippines,

Dear Dr. Legarda,

When you were showing me around your Money Museum recently I undertook to let you have details of the designs on New Zealand notes and coins. You will find enclosed some notes on this subject which I hope will meet your needs.

I have asked our Chief Cashier's Department also to send you under separate cover specimens of those current coins on issue in New Zealand which you do not already have. These are commemorative coins not generally in circulation.

I greatly enjoyed my brief visit to Manila, and among other things was most impressed by your Money Museum. I am therefore glad to be able to make this small contribution to it.

Best wishes.

Yours sincerely,

(SGD.) A. R. Low

My Dear Herr Doktor,

Very many thanks to you and yours for the first issue of Barrilla which arrived on my desk this afternoon.

If and when it is decided to offer this for subscription — please add me to that list also.

Peter Richards

P.S. Deep salaams to Doktora Angelita

**ORGANIZATION OF
INTERNATIONAL NUMISMATISTS**

August 1, 1974

Mrs. Angelita G. Legarda
Bangko Sentral ng Pilipinas

Dear Mrs. Legarda,

Thank you very much for sending us a copy of the First Issue of Barrilla. It is very informative and well laid out. We will be happy to exchange coming Journals with you.

I personally enjoyed your article on THE BARRILLA. I've been curious about them since reading just a brief mention, now I don't know where since it was several years ago.

Let us know at any time if there is anything we can do for you.

Most Sincerely,

(SGD.) FRED DROST
Article Editor

NATIONAL BANK OF DETROIT

August 8, 1974

Dr. Benito Legarda, Jr.
Central Bank of the Philippines

Dear Dr. Legarda:

It was a pleasure to read in the hobby publications about the opening of the new Money Museum in the Philippines. We share with you the goal of educating through coins and are delighted to welcome a new sister institution. Our warmest congratulations to you.

During your visit to Detroit last October, we discussed some of the problems encountered in exhibiting numismatic material. From the pictures of your museum in the papers, it appears that you have

devised some unusual displays. We would very much appreciate receiving any photos of your exhibits that you might have available. Whatever material you can send will be returned promptly.

I share Mr. Carroll's sentiments in wishing that I could justify a visit to Manila to see the newest Money Museum.

Best regards,

(SGD.) Susan E. Bisailon
Manager, Money Museum

**INTERNATIONAL
BUSINESS MACHINES
CORPORATION**

August 6, 1974

Dr. Angelita G. Legarda
Central Bank of the Philippines

Dear Dr. Legarda:

It was very thoughtful of you to send me a copy of the "Barrilla". I find it unique and outstanding.

As you probably know, I have visited a large number of central banks in various parts of the world and I know of none that have a Money Museum comparable to that of the Central Bank of the Philippines. Both from the standpoint of artistic presentation and from the standpoint of educational content, it sets a new level for others to seek to emulate.

Once again, thanks for sending me this first issue.

With best regards to you and my other friends at the Bank and especially your husband.

Sincerely,

(SGD.) David L. Grove

SMITHSONIAN INSTITUTION

Washington, D.C. 20560

August 5, 1974

Dr. A. G. de Legarda

Central Bank of the Philippines

Dear Dr. de Legarda:

May I say how greatly we appreciate receiving the Central Bank Money Museum Quarterly, "Barrilla". We found it of great interest to us; and, may we again say how grateful we are for your interest in our Museum.

Sincerely yours,

(SGD.) V. Clain-Stefanelli

Curator

Division of Numismatics

COINS AND MEDALS

Dr. Benito Legarda, Jr.,

The Central Bank Money Museum,

Dear Dr. Legarda,

I have been shown a copy of your new publication 'Barrilla' and should like to congratulate you on its excellence.

Under separate cover, I have sent you a copy of our publication COINS AND MEDALS and I suggest that we exchange future issues of our magazines.

I should like to write up in COINS AND MEDALS the opening ceremony and background details of the Money Museum, and also describe this museum in a chapter of a book which will be published next year. For this purpose would you be kind enough to send me the photographs on pages 26, 32, 33 and 34?

Wishing you every success with your new publication.

Yours sincerely,

(SGD.) Arthur Blair
Editor

THE LIBRARY

UNIVERSITY OF THE PHILIPPINES

August 14, 1974

The Curator

Money Museum

Central Bank of the Philippines

Manila

Sir :

We have come across your new publication **The Barrilla**. We would like to request for two complimentary copies for the Filipiniana Section of the U.P. Main Library — one preservation copy and one for use of our library clientele.

This publication will be a very valuable addition to our Filipiniana collection.

Thank you very much.

Yours truly,

MARINA G. DAYRIT

University Librarian

**STANDARD CATALOG OF WORLD
COINS**

Iola, Wis. USA 54945

August 18, 1974

Dear Dr. Legarda:

We will reciprocate with our Club bulletins in return for **Barrilla** which on its initial adventure appears to be remarkable. Best wishes.

Sincerely,

(SGD.) COLIN R. BRUCE II

Coordinating Editor

Krause Publications Inc.

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